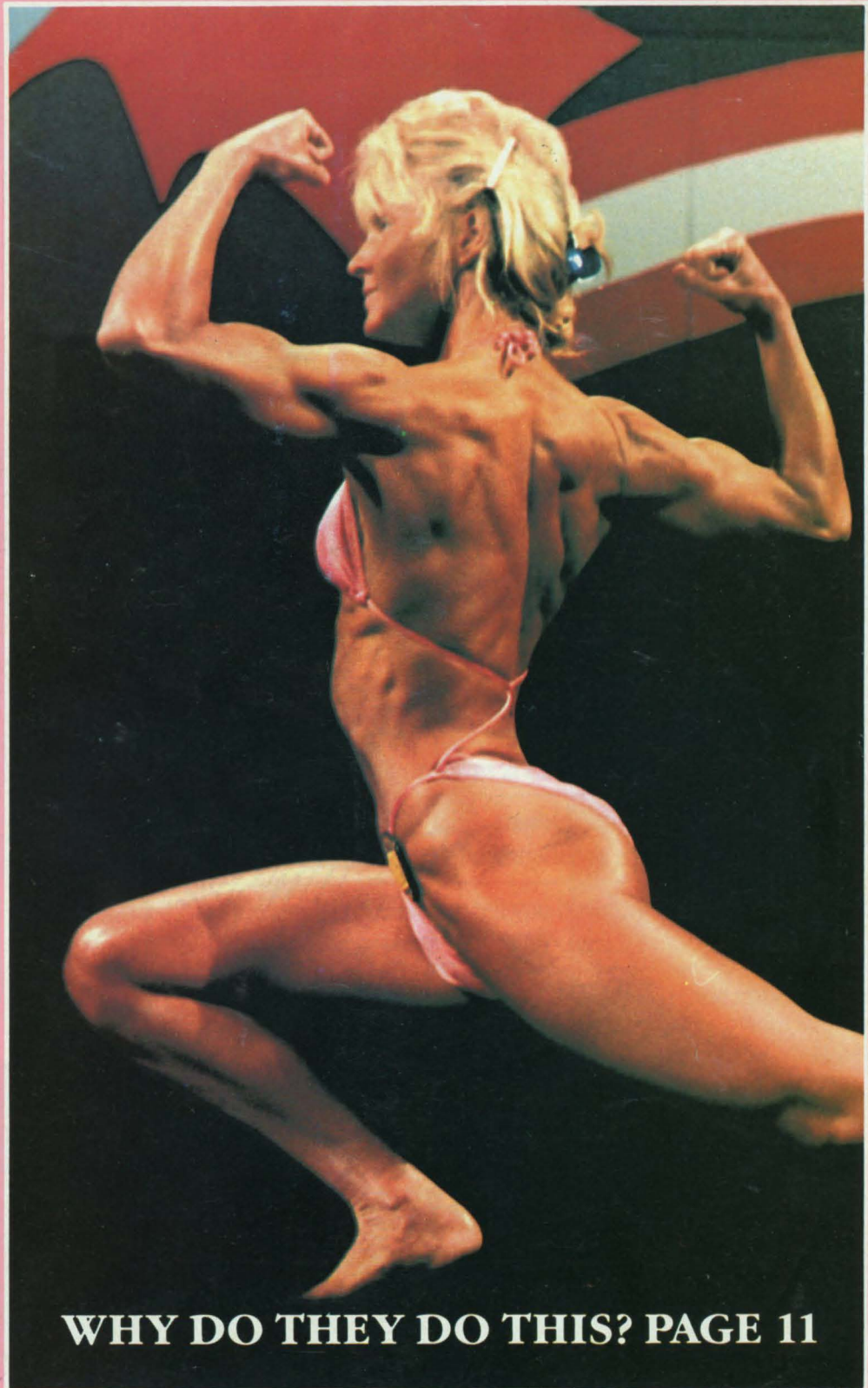


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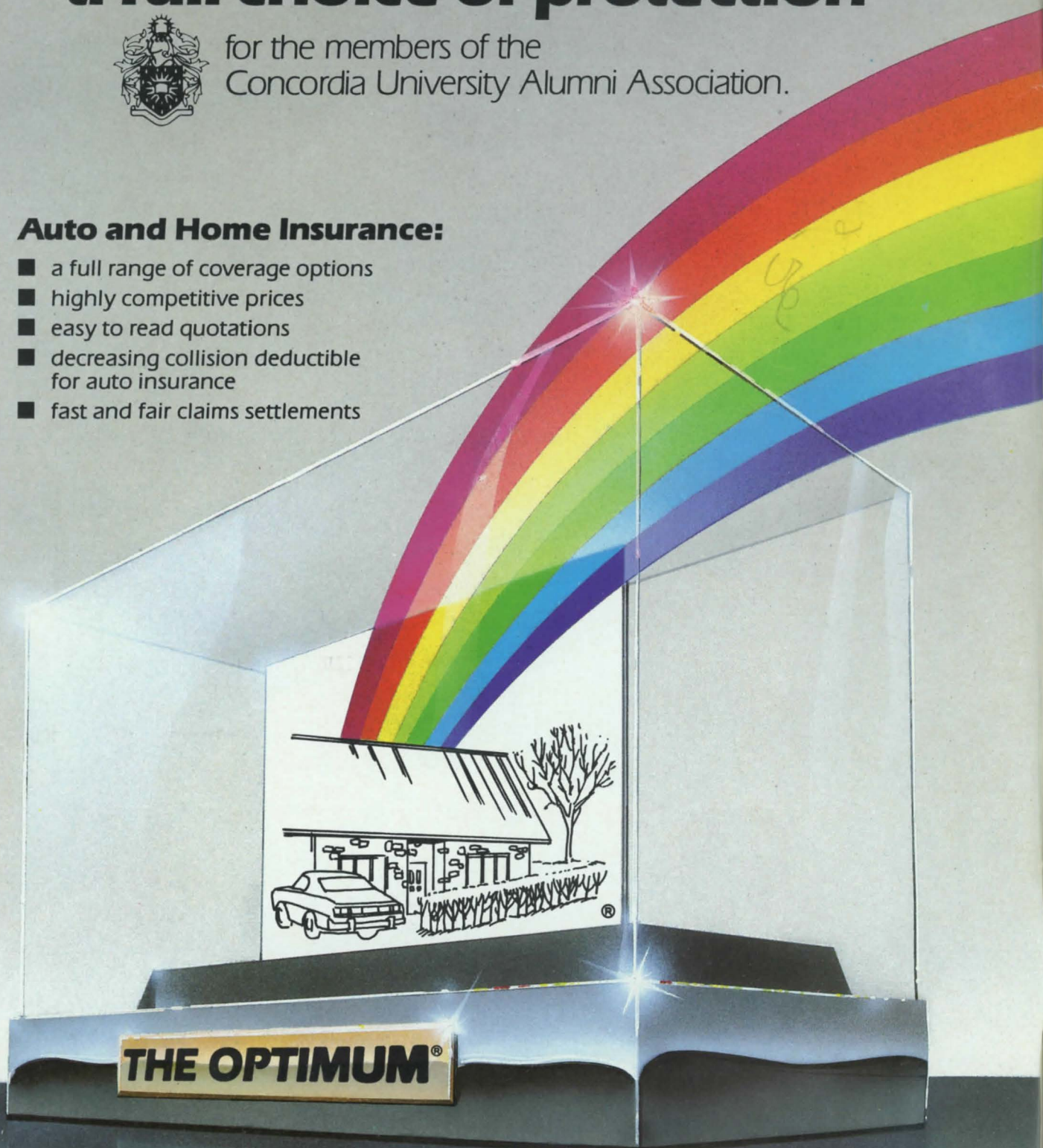
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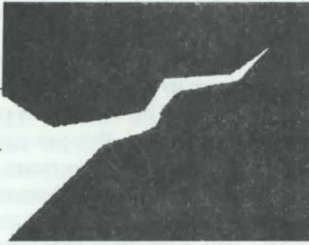


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Professors share blame for student illiteracy



SOME YEARS BACK, a student we shall name X attended his first university class. The teacher assigned a 25-page research paper on transportation in Canada in the 1840s. The only other instruction was that the class should use five sources.

Student X, we may as well admit, rushed the job. He had other assignments for other classes and handed in 25 pages of disorganized fluff stiffened with plagiarisms from an outdated encyclopedia. It got a D minus. The teacher couldn't fail the paper without failing half the class. But he did take Student X aside and told him that he was illiterate as far as university work was concerned.

Student illiteracy is a big topic with universities these days. Concordia makes its students prove their literacy by passing the so-called University Writing Test before graduating. But what does illiteracy mean at the university level? It means the inability to read with an understanding of the words, the argument they present, and the logic behind that argument. It means the inability to organize one's findings logically and present them in clear language. Student X displayed all those failings.

But what about the teacher's role in this? He was dealing with first-year students fresh out of high school. Sure, they should have learned to read and write at high school. But high school doesn't teach reading and writing at a university level any more than it teaches university math or chemistry.

Was it reasonable to expect first-year students to understand the nuances of argument? Was it reasonable to expect them to judge the validity of sources, particularly in a field still new to them? Was it reasonable to assume they could put together a readable and logical presentation 25 pages long?

Would it not have made more sense for the teacher to start with some definition of what students needed to learn to handle the assignment? And to choose another assignment that took into account the student's inexperience?

Surely, students must be taught that

a book or an article is more than a jumble of words. It is an argument to be analysed and assessed critically. The teacher has a responsibility to spend some time discussing and analysing sources with his class. It is not enough to toss out readings like raw fish to sled dogs.

Moving along to the writing stage, the teacher must have a clear idea of what he expects. Few do, so students hit the right formula largely by luck. The required form must be discussed fully, with examples. Five pages, about 1,500 words, is plenty. Anything more begs for fluff and disorder. If it is the first written assignment for first-year students, the paper should be written

How can students pass courses yet fail tests designed to spot illiteracy?

twice, once for corrections and a second time for grading.

There are two common types of correcting and both are useless. One offers only a cryptic "not up to my standards" accompanied by a D minus. This is a sure sign that the teacher doesn't really know what his standards are. The other type of correcting covers the paper with so many red markings that it looks like a patriotic tract from Moscow.

Corrections should be limited to a volume and level that the student can understand.

There do appear to be some students who are hopelessly illiterate. I've met a few in my 15 years of teaching at Concordia, but they are a small minority. Interestingly, I met more in my early years when I assigned long research papers and covered them in

red. It's amazing how much more literate students become when a teacher takes the time to think about what he wants a class to learn and how they can best learn it.

I discovered this personally with a recent class, one with which I took special care to plan and teach written assignments. The result was that their average grade rose five per cent, even though the grading was more severe than usual. It is a useful lesson that careful teaching produces careful work, and it suggests that sloppy work may well be the result of sloppy teaching.

The university's failure to understand learning in the classroom context is reflected in whole programs. The calendar makes interesting reading in this light. Course descriptions typically describe only the information in each course. They do not mention the skills, particularly the levels of reading and writing, that will be developed to make that information communicable.

No doubt there is a literacy problem in our universities. But blaming the students for it and imposing a writing test is not likely to help much. Learning to express oneself does not happen by magic. University teachers must be able to teach. For the most part, they can't. They have no training in teaching, rarely read about it or discuss it, and do not even know that there is anything to know about it.

These teachers should note that the literacy test imposed on students is a two-edged sword. It shows what students do not know, and it also shows what they have not been taught. The fact that many students have failed the writing test after passing two or three years' worth of university courses is surely a strong criticism of university teaching. It suggests that if the university is going to test anyone, it should start with its own teachers.

And what happened to Student X who wrote that dismal paper on transportation? Well, I stumbled through a BA and the rest, and in between, I'm still working on my literacy.

Two grads named to Quebec Cabinet

TWO SIR GEORGE GRADUATES have been named cabinet ministers in the Bourassa Liberal government that took power from the Parti Quebecois after last December's Quebec provincial election.

Herbert Marx (BA '58) was appointed to the high-profile justice portfolio, while André Vallerand (BA '67, MA '70) is minister of small business.

In an interview with *The Thursday Report*, Marx credited Sir George with giving him a "second chance" in his career.

"I completed a general BA at night in 1958 while I was working during the day," says Marx, who has sat in the Quebec National Assembly since winning a 1979 by-election. "I've always felt very close to Sir George because without it, I don't see how I could have gone to university at all."

After graduating from Sir George, Marx went on to study English literature and law at the University of Montreal, and then earned a Master's in law from Harvard. He returned to teach constitutional law at the University of Montreal until former Liberal leader Claude Ryan asked him to run in the

largely anglophone D'Arcy McGee riding.

Marx diplomatically avoided committing himself to speak out in Cabinet about Concordia's underfunding crisis, preferring to stress that Claude Ryan, the new education minister, is "well-informed about the situation" and is in the best position to work to resolve it.

Small Business Minister Vallerand, who defeated PQ Transport Minister Guy Tardif in Montreal's Cremazie riding, took his Sir George degrees in economics.

During the 1970s, he had his own economic consulting firm, A. Vallerand & Associés Inc., worked as head of economic development studies at the SNC Group, and became vice-president of the Montreal Chamber of Commerce, where he was a strong advocate of a greater international economic role for Montreal.

Vallerand told *The Thursday Report* that he is ready to do whatever he can to help Concordia in its financial problems. "I do recall what Sir George did for me. If I can do something in my own capacity — which is limited — I'm willing to do so."

COMMERCE DEAN STEVEN APPELBAUM is involved in planning a project aimed at luring departed Montreal graduates back to the city and

convincing current students to change their minds about leaving.

The "Welcome Home Week" project is designed to reach graduates returning to Montreal to visit their families over the next Christmas season. They will be invited to hotels around the city to meet representatives of various Montreal businesses to discuss employment possibilities.

At the same time, advertisements will be placed in Montreal newspapers appealing to parents' wishes to see their children back working in Montreal.

The plan is being developed by a committee of influential business, labor and university people that was set up in 1984 to study the future of Montreal. Essential to its success, says Appelbaum, is a major commitment from local companies to create jobs for ex-Montrealers as part of long-range planning for the city's revitalization.



André Vallerand
Do what I can



Herbert Marx
Second chance

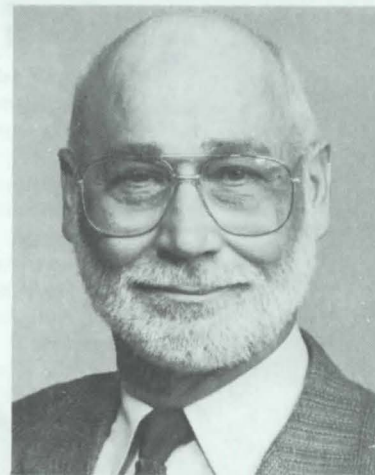
CONCORDIA HAS A NEW DIRECTOR of Libraries with the appointment of Albert V. Mate, formerly university librarian for the Leddy Library at the University of Windsor.

Mate took up his new position January 1, replacing Dr. Paul-Emile Filion who stepped down on June 1 for health reasons. Joe Princz, acting director in Filion's absence, will return to his duties as associate director.

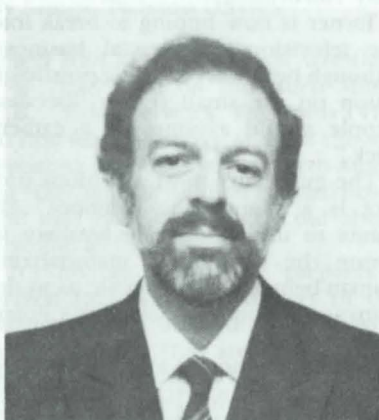
Mate's extensive experience in library administration began in 1958 at the University of Windsor, where he became University Librarian in 1980. He has Master's degrees in Library Science and English Language and Literature from the University of Michigan.

Mate says there are some similarities between his former and current employers. Windsor, like Concordia, has been setting up large computerized systems in the library.

Windsor also constructed a major library building, and Mate was involved in the planning. "I'm looking forward to another major building project," he says.



Albert Mate
More building



Steven Appelbaum
Come on home

A corporate magician

By Daniel Chonchol

NEMO TURNER (BA '77) HAS A MAGICAL solution for businessmen eager to put some sparkle in their sales meetings.

Try some corporate magic, suggests the sleight-of-hand artist, and his idea has caught on. Quebec businesses regularly call on Turner to develop and perform magic shows that keep audiences entranced while promoting the company's product.

Turner's sales pitch is simple: "When you go to a trade show, you come home with two shopping bags full of brochures and everything is a blur.

"But if someone has used a magic trick to expose an item to you, you'll probably remember it," he says.

Turner, 34, has cast his sales spell for an insurance company, a glove manufacturer, a car filter maker and Nordair,

among others.

His magic has always been well-received, he says, because "in every situation, no matter how serious, there's room for a little break. Especially if you're being bombarded with technical details, numbers and specs."

Turner, whose real name is Leonard Miedzianowski, has been performing magic tricks since he was 15. Sleight of hand (known in close circles as prestidigitation) ran in the family by marriage. His sister's husband and the husband's brother were both magicians.

But magic remained a hobby for Turner as he worked for a psychology degree and communications certificate at Concordia. He was studying educational technology and wanted to be a teacher, not an illusionist. Then one day the principal of a school where he had given a show told him to "give up teaching. There are no jobs," and he

donned his magician's bow tie and tails for good.

Turner had read of the use of sleight of hand as a "traffic stopper" at trade shows and decided to take the idea one step further. He reasoned that magic could do more than just grab attention. It could also be used to convey specific information about a product.

"I would ask clients if they had a special message to get across," he says. "Some would ask me to work the name of the product into a trick, for example. Soon I started doing custom-made shows."

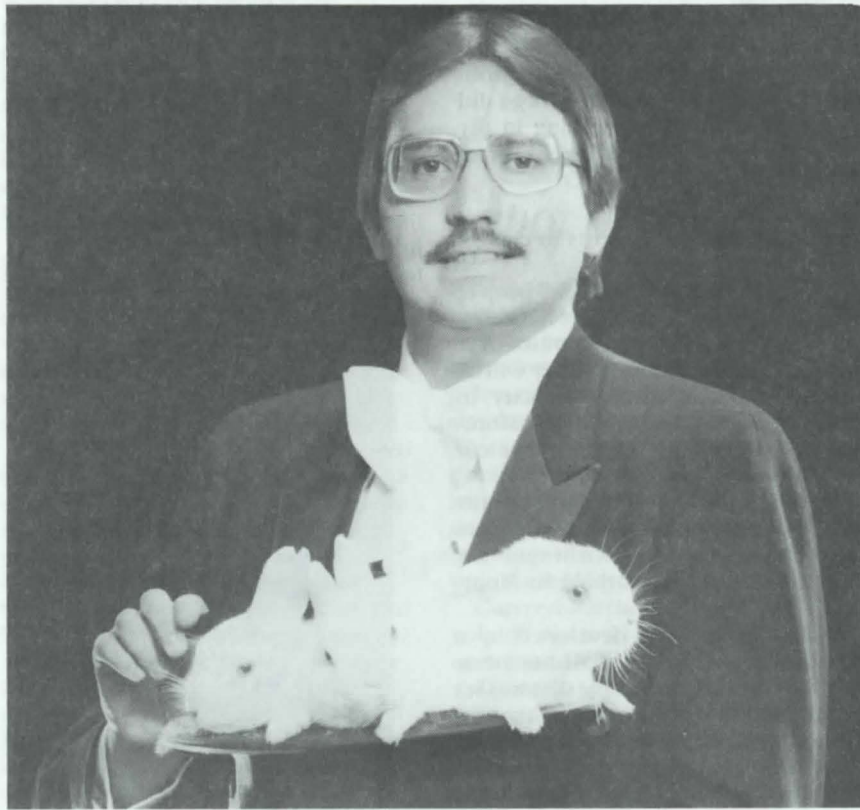
Turner's corporate magic presentations have included producing live doves out of thin air for Unitours (Fly on the wings of...) and conjuring brochures detailing new routes and fares for Nordair. He also performed at a B'nai B'rith dinner honoring Montreal mayor Jean Drapeau.

Full-scale corporate magic routines do not come cheap, running to "several thousand dollars" depending on the research and preparation time involved. Turner's business sorcery operations are handled through Corporate Magic Creations, a company he established in 1981. Turner estimates that 50 to 75 per cent of his work involves at least one reference or trick related to a company product or service. When not doing corporate sleight of hand, he and his sidekick Melvin the Rabbit keep busy with television appearances in Canada and the U.S. They've also played spots as diverse as Las Vegas and Haiti. Turner still gives shows in schools and works for charities such as the Jerry Lewis Telethon and the Montreal Children's Hospital's Tiny Tim brunch.

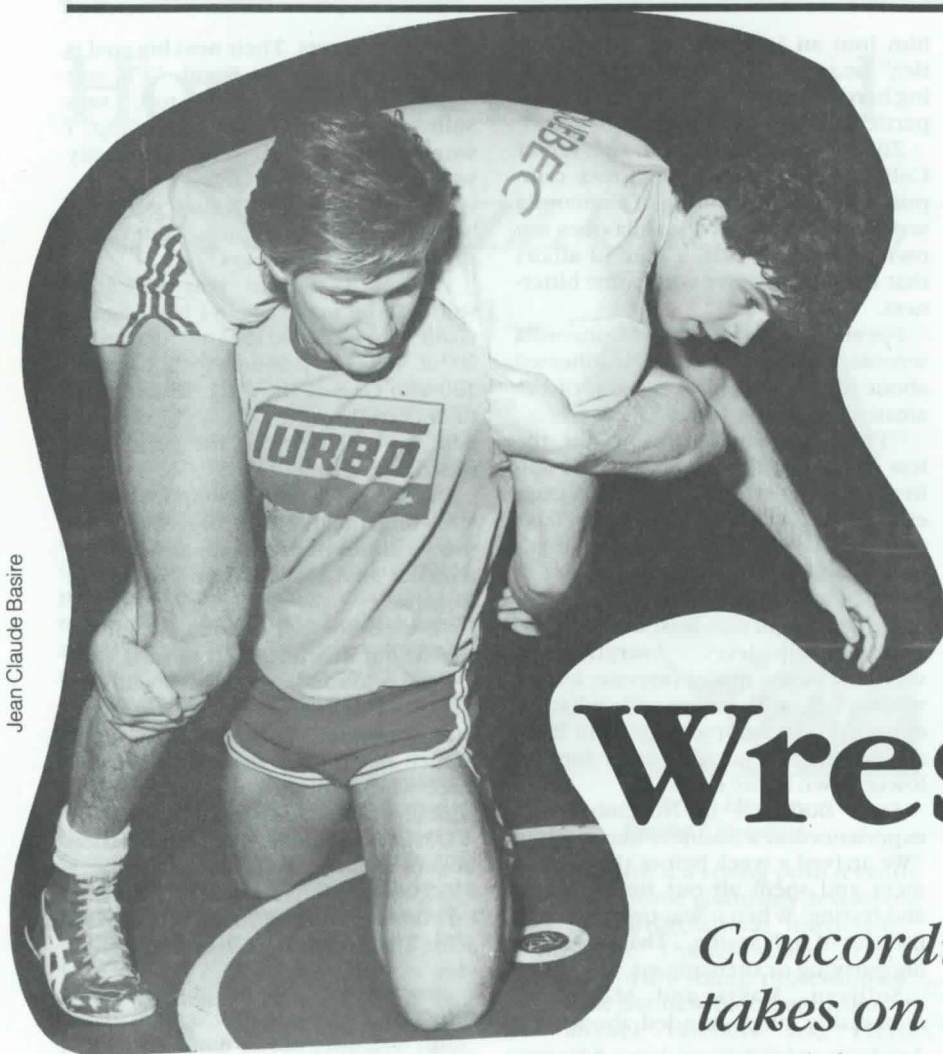
Turner is now hoping to break into the television commercial business, although he is wary of using prestidigitation on the small screen "because people would assume it's a camera trick."

The magician's most ambitious project is a "vaporizing chamber." He wants to use modern technology to create the illusion of materializing human beings out of thin air, as in the transporter room of Star Trek's Enterprise.

Turner says he has almost perfected the trick. "I can just see it now," he says. "I'll use it to produce a company's board of directors one by one. Nobody's doing that yet." ■



Magician Turner: Communication through rabbits



World's Best Wrestlers

*Concordia's team
takes on the world
and brings home medals*

By Simon Twiston Davies

THE LAST TIME I SAW wrestlers had been on the Much Music video network. There was a video that featured thirty or so of the top wrestling professionals in North America. The uglies with their twisted noses and ears sang their hearts out about love and all that stuff.

It's not an image that prepares a person for meeting members of the world-class Concordia University wrestling team. They are serious young men who spend hours on end in the gymnasium, going through what look like sophisticated ballet movements. Only occasionally is there a hint of brute force, just before someone takes a

tumble or ends up in a surprise hold. There is neither song nor busted noses at these practices.

Coach Victor Zilberman, a former champion wrestler in his native Soviet Union, calls his six-member Concordia team "the best wrestling club in the world." As evidence, he can point to a string of medals that three team members picked up at international wrestling competitions last year.

It started when Serge Marcil, who traces his interest in wrestling back to karate classes at age 6, walked away with the gold at last fall's Commonwealth Games in Edinburgh.

Marcil, a third year student in communication studies, then joined fellow Concordians Pat Sullivan and Clark

Davis as Canada's national entry into the World Freestyle Wrestling Championship held in Budapest, Hungary, in November.

Competing against wrestlers from 40 countries, Davis took a silver medal after being pinned down in the final by a Russian contender. Sullivan won a bronze, losing to a Bulgarian. Marcil battled through seven gruelling matches and ended in fifth place.

It was the first time Canada had had such success at this level of competition since the 1930s.

Moreover, the Concordia team is in line for its third consecutive first-place showing in the Canadian Inter-Athletic University competition, to be held at Mount Alison University in Sackville, ►



Coach Zilberman
They must be serious

N.B., in late February. Concordia is the only Quebec university to compete at this level.

Zilberman, 36, has been such a success that Marcil switched from the University of Quebec at Montreal to Concordia to be trained by him. "He's not the kind of coach who tells you that you're a nice guy," says Marcil. "Usually, it's just the opposite. But it works, you know."

Zilberman, who began coaching at Concordia in 1977, says wrestlers must want to be good in order to succeed. "The coach and talent are not enough. People who are not serious fail. When they realize that you really want to help them, there is no problem," he says, adding: "If they are serious."

Serious for the Concordia team means spending up to 35 hours a week preparing for their next competition. Along with working out on the mat, training involves swimming, soccer and weight lifting.

Zilberman himself won the Russian national championship in 1972. He was due to go to the Olympics in Munich that year, but the implication is that politics and his Jewish background prevented it. He emigrated to Israel with his parents in 1974, and came to Canada a few months later.

He has just completed a diploma in sports administration at Concordia and is now taking a PhD at University of Montreal. Zilberman still keeps up on sports developments in the Soviet Union, and contributes to learned journals on the subject.

"My greatest pleasure, however, is taking an average athlete and turning

him into an international class wrestler," he says. "This is especially pleasing here, where the environment is not particularly stimulating."

Zilberman is referring to the Vanier College gymnasium at St. Croix campus, where most training of Concordia wrestlers goes on. Concordia does not own a wrestling mat, a state of affairs that the coach views with some bitterness.

For all their successes, the Concordia wrestlers remain calm and collected about life and travel at the top of the amateur wrestling world.

"The closer you get to the top, the less exciting it all becomes," says Sullivan, 23, a third year student in exercise science. "These guys really have done it all before. But maybe that's better. You aren't so in awe of it all."

Sullivan also downplays the danger of physical injury, at least at the world championship level. "Everything is very calculated and everyone knows what they are doing and what to expect. Injuries come only from freak accidents. You get the main injuries lower down in the ranks."

Even Budapest in November was experienced in a business-like manner. "We arrived a week before the tournament and spent all our time training and resting. When it was over, we did a little bit of sightseeing." That was it. No big partying or shenanigans.

Sullivan, Davis and Marcil are remarkably single-minded about their

wrestling careers. Their next big goal is the '88 Olympics in Seoul. "I'll quit when I really get to the top," says Sullivan. "If I don't get to the top, I won't hang around. What I'm really waiting for is the '88 Olympics."

Marcil, 22, will also quit when he becomes world champion. "But I have to do it within five years."

Davis, 28, a third year sociology student, did make the '84 Los Angeles Games but he is also looking forward to Seoul. He placed fourth in L.A. in the 100-kilo class, a showing he attributes to underestimating an American opponent. He says he won't make the same mistake next time.

Despite their serious approach to wrestling, the three are forgiving of the showy antics of professional wrestling with its Mad Dog Vachons and Hulk Hogans.

"I used to feel contempt when I started out in wrestling, but now I see it's just a job for them," says Sullivan. "Those fellows are a lot more in shape than they used to be and they work harder. But it does look like a bit of a farce when guys are hit over the head with chairs and stay alive."

Davis doesn't rule out the television hokum entirely. "If someone put a \$100,000 contract in front of me, sure, I'd consider it. But I'm not much of an actor." His colleague has a different view:

"I don't want to go around being called Mad Dog Marcil." ■

Sophisticated ballet: Pat Sullivan, top, works out with Serge Marcil



Homzy's Big Band revives jazz classics

MUSIC PROFESSOR ANDREW HOMZY has assembled a big band that does for the classics of jazz repertoire what a symphony orchestra does for Beethoven and Mozart: It plays them in the spirit that the composer intended.

This is routine enough for a symphony orchestra, which would look silly if it took a Beethoven piece and dropped parts of the music score, changed the tempo or altered the key. But jazz bands are typically freer in their interpretations or else they completely ignore the classics to play modern compositions of their own.

Homzy's band stands alone in the jazz field with its dedication to playing the jazz classics in arrangements true to the sound of their master composers. Composed largely of Concordia students, teachers and graduates, it made its debut before about 250 jazz fans at a concert in the Hall Building last December.

A highlight of the evening was a performance of sections of Duke Ellington's *Such Sweet Thunder* suite, which had its premiere in Stratford, Ontario, in 1957. Ellington recorded the suite that year and performed it only a few more times. No one at the concert had ever before heard the piece performed live.

The December concert realized a long-standing dream for Homzy, 40, who has taught jazz history, arrangement and composition since coming to Concordia's music department in 1977. Ever since the 1970s, he wanted to put together a big band dedicated to the classics. "Maybe it's something selfish in my nature," he says. "But I wanted to hear them in the flesh instead of on a recording."

The idea remained dormant for many years while Homzy felt that the Montreal music scene was short of the right musician for this or that instrument. Then Concordia's own music department helped fill the gap.



Andrew Homzy
Maybe I'm selfish

"What gave it a strong push recently was seeing some graduates developing into fine professional musicians," Homzy says. "This allowed me to fill in our ranks with young professionals." Typical of the new blood are trumpeters Michel Lambert and Pierre Gamache, and saxophonists Richard Lalonde and Pascal Veraquin.

The band met for its first rehearsal last April and 11 of its 16 members are graduates, teachers or students at Concordia. Along with the younger musicians, it features some well-known names on the Montreal jazz scene such as trumpet player Charles Ellison and saxophonist Colin Biggin.

*Concordia's
music program
trained the
talent to fill
out ranks of
16-member band*

Homzy makes it clear that his band is dedicated to creating art and not nostalgia. "We're interested in reviving pieces that have great artistic merit but which have been neglected," he says. "Nostalgia is not a consideration. We're not a dance band like the Glen Miller or Tommy Dorsey sort of thing."

The music of Ellington and his associate Billy Strayhorn will make up about half the Homzy big band's repertoire of jazz classics, with other material drawn from such composers as Francy Boland, Charles Mingus, Oliver Nelson, George Russell and Gerry Mulligan. Homzy says the band will use a standard set of repertoire material as a "springboard" into also performing some modern compositions, including his own.

One reason Homzy's band has the jazz classics field to itself is the enormous amount of work involved in preparing the music. "The research is quite arduous," he says. "In many cases, I was able to track down original scores. Sometimes, I had to pick the music off recordings note for note."

Homzy had to travel to Switzerland to get the score for Belgian pianist Francy Boland's *All Blues* suite, which had its North American premiere at the



► Big Band

December concert. Then his wife Francine Dupuis, whom he calls the 17th band member, spent nearly 80 hours working on copying out the band parts for the individual musicians.

Plain economics is another major hurdle for a band like Homzy's. "The most significant jazz compositions were written for a large orchestra and assembling such a group is financially very difficult," he says. And there is the question of how big a market a jazz repertoire band can find for its music. Other jazz bands in town play contemporary or "commercial" music in the struggle to remain viable.

Homzy has managed so far thanks to a "labor of love" mentality that pervades his big band. Apart from his own research efforts to find the music, rehearsals for the December concert involved 800 man-hours of time given free. Dedication like this makes Homzy think he's in the right profession: "Who would ever think of asking a plumber to donate 800 hours of free plumbing?"

December's concert also got support from the music and fine arts faculties in providing a free room, piano and help in mailing out information on the band. Ticket sales provided the musicians with some pay for their performance.

Homzy says the response to the band's debut concert was "enthusiastic and that really gave us a boost." But he feels the band still has to prove itself in gaining critical notice, and that will take time. "The idea is to get the critical response that says something like this has value, that it's not just a timely event that you throw away the next morning," he says.

The band should get more notice this year. Rehearsals begin this month for another concert Homzy is determined to have in April or May, featuring an Ellington-Strayhorn piece called *Matumbe*, part of a musical drama on jazz history performed once on television in 1957. Another piece will be Ellington's *Suite Thursday*, which two of Homzy's students have picked off a recording.

There have also been expressions of interest from the CBC, the Ottawa Jazz Festival, and the Montreal Jazz Festival. "I don't know where it will lead, but they've all shown interest," he says. ■

Film reveals how post-war generation deals with Holocaust

IRENE LILIENHEIM ANGELICO (SGW '73), a daughter of concentration camp survivors, spent 30 years avoiding everything to do with the Holocaust and then plunged in to make a film on the subject.

Dark Lullabies, co-directed by Abbey Jack Neidik (SGW '70), explores the impact of the Holocaust on Jews and Germans born after the Second World War. Angelico is a central character interviewing the children of camp survivors, the German offspring of Nazis, and a neo-Nazi in search of how they deal with the horror in their parents' past.

The film opened at last summer's World Film Festival in Montreal, and has been selected for a special distribution push this year by the National Film Board (NFB), its co-producer. A screening in Toronto attracted a full house of 1,200 and a cross country tour begins this month hitting Halifax, Ottawa, Kitchener, Winnipeg, Calgary, Edmon-

Dark Lullabies brings together children of Jews, Germans to ask how they look back

ton and Vancouver. U.S. distribution is being discussed.

It has also earned Angelico an invitation from the German government to visit that country as part of a tour by Canadian film makers. Along the way, ►



Neidik and Angelico: Treading on sensitive ground

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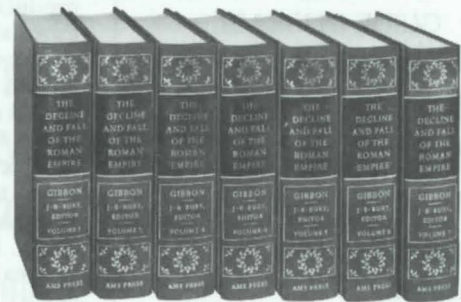
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Holy Land TOUR

April 26-May 13,
1986
(18 days)

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Rev. Robert Gaudet, S.J.

GUIDE IN ISRAEL:
Joan Poulin

A PILGRIMAGE
TO VISIT and
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Nazareth
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\$2,395 (Can.)

Includes air fare, lodging,
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For further details, please
call Concordia Campus
Ministry at Belmore
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write to Father Gaudet,
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► Dark Lullabies

she will attend a Berlin screening of *Dark Lullabies*, which has already won major prizes at the Mannheim International Film Week in Germany.

Both Angelico and Neidik were treading on sensitive ground in making a film about the Holocaust. Angelico's parents were the only members of their families to survive the concentration camps, while Neidik lost aunts, uncles and grandparents on his father's side.

The controversial subject matter of the film also made it unpalatable to potential financial backers, stretching production over a five-year period. Especially controversial was the decision to interview Germans as well as Jews in the film.

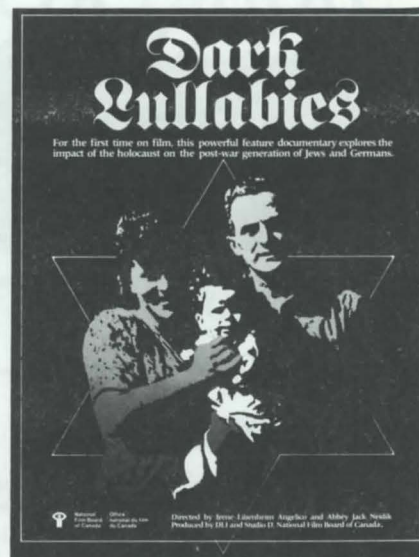
NFB money paid for almost half the film's \$608,000 cost, but raising the balance involved writing hundreds of letters to individuals, granting agencies and corporations only to be turned down. Bronfman money (Charles and Andrea) finally provided the funds needed to complete the film.

Angelico traces the beginnings of *Dark Lullabies* to seeing Albert Speer, armaments minister in the Third Reich, interviewed in Marcel Ophüls' film *Memory of Justice* in 1977.

"For the first time, I realized that the people who had created so much suffering and horror were not easily identifiable monsters but people that appeared to possess positive and reasonable qualities," she says. "This began a flood of questions and confusion in me which became the seed of the film."

This interest then prompted Angelico to look at a manuscript her father had written about his Dachau experience, a document she had known about but never dared read before. She was surprised: "This was not only a story of horror and grief, as I expected, but a powerful story of love and hope as well," she says.

Neidik joined the project as co-director in 1980, and convinced Angelico to appear as the principal subject in *Dark Lullabies*, using the idea of a personal odyssey to give coherence to the subject. "Allowing myself to be vulnerable as well seemed right when I was asking other subjects to reveal their feelings



and thoughts that had been buried for so long," says Angelico.

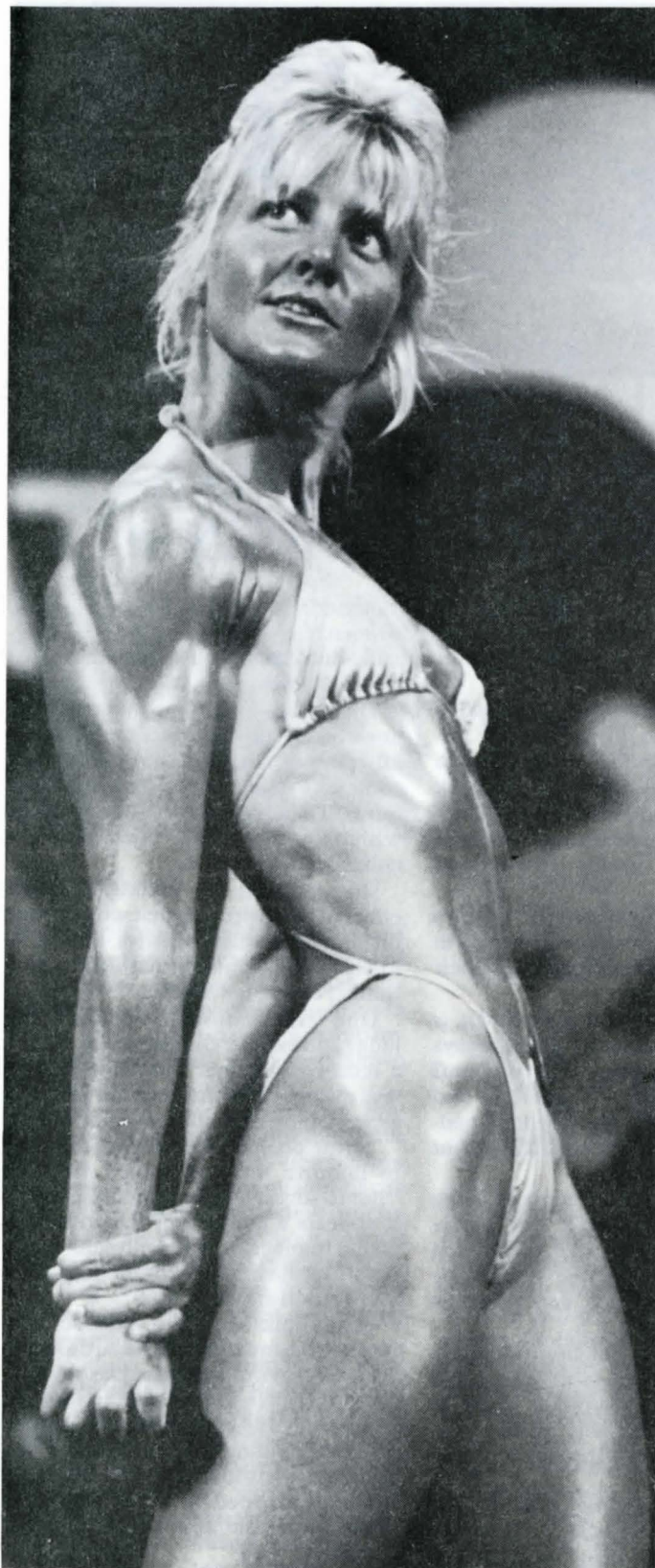
Shooting took place in Montreal, Israel, and Germany. Angelico was so shaken with the idea of interviewing in Germany that she twice decided to drop the film before resolving to push ahead. "Was it a betrayal for me, a child of survivors, to go to Germany and speak to the children of Nazis?" she wondered.

Angelico, whose first film experience consisted of making a video in lieu of a term paper for a modern technology course at Sir George, says that making *Dark Lullabies* was a "loss of innocence" for her.

"I met a lot of people who were full of life and some young Germans who were grappling with the past." She hopes the film will help people "understand this history and really look at it."

"The Holocaust was unique, but there's all kinds of genocide going on today. It's important to understand the dangers and impact of it," she says.

While promoting *Dark Lullabies* will occupy some of her time in coming months, Angelico plans to help Neidik on a film he is doing about the life of Franz Kafka. She will also be working on an NFB film on women and spirituality and has "other films brewing in my head." Among them is a story on gypsies in Canada. ■



The New Beauty

It's the look of the '80s
says female body builder
Karen Rudinsky Fejfar

By Minko Sotiron

RIPPLING ABDOMINAL MUSCLES. Bulging biceps. On Arnold Schwarzenegger, sure. But on women?

It's all in the eyes of the beholder. Some believe that female body builders look grotesque. Others think they personify the new frontier of female beauty.

Karen Rudinsky Fejfar is on the side of beauty. "It's the new look of the 80s," she says. Fejfar, a 1980 BA in biology, became interested in body building when she and her husband moved to Hawaii in 1981 to run a charter fishing company.

"Everyone walked around in a bikini or some other swimwear in Hawaii," she says. "I became more aware of what I looked like and wanted to look good on the beach.

"I joined a health club to get in shape. It had a Nautilus and gradually I began working out on it." Her husband Paul also trained on weights and encouraged her to pursue weightlifting.

Fejfar, 28, discovered that she loved the sport and liked her new appearance. "Once you see the amount of work that goes into producing the muscled look, you appreciate the beauty," she says.

Last year, she decided to enter body building competitions for the first time. She was an instant success, placing third in the Quebec Provincial Women's and Mixed Doubles Bodybuilding Championships. That showing qualified her to enter the Eastern Canada championship in Toronto in October, where she placed fourth.

*'You can have
a beautiful
body, but if
you don't show
it well,
you won't win'*



► Anything less than third place disqualifies a person from going on to the next round of competition, but Fejfar was satisfied with her performance, especially since it was her first time. She also appreciated the break from competition.

"It isn't too good to compete too often," she notes. "You can ruin your health because of what you have to do to get in shape for the competition.

"Training is like a fulltime job. I diet very strictly to remove as much body fat as I can. I eat no fatty foods, mainly protein with some carbohydrates."

Women bodybuilders preparing for competition reduce their food intake to 800 calories a day or less. At the same time, their energy consumption increases because of intense exercise. Fejfar works out four hours a day with another 40 minutes of aerobic exercises for six weeks leading up to a competition.

All this dieting and exercise produces a body in which the skin looks like cellophane stretched over bare muscle. The aim is to achieve mass and symmetry, so that each muscle is sharply defined.

But competition judges want to see more than just muscle. "You can have a beautiful body, but if you don't show it well, you won't win. You are judged by the size of your muscles, how well-proportioned they are, and your poise in presenting them," says Fejfar.

The competitions are fiercely con-

tested and resemble a mixture of beauty contest and dance session, culminating in something akin to a showdown at the OK Corral.

First, the women must display five compulsory poses involving the following muscles: The front double biceps, side chest, side triceps, back double biceps, and abdominal. Contestants line up three at a time on stage and take turns giving five-second poses.

A free-posing exhibition follows where the contestants flex and twist in a variety of poses accompanied by their favorite music.

The climax, called the pose-down, is the most "excruciating" part, says Fejfar. Here the finalists strain and puff in a last-ditch show of strength and poise — accompanied by general bedlam as spectators shout encouragement to their favorites.

Some criticize these events as being vulgar and circus-like. But Fejfar defends them, saying that competing has helped her overcome shyness by giving her confidence and poise in public.

Fejfar is certainly not alone in appreciating bodybuilding. More than 2,000 spectators paid ticket prices of up to \$75 to see women and mixed pairs compete in last year's Toronto competition.

The movie *Pumping Iron II: The Women*, which depicts professional women's competitions, has played in

thousands of North American theatres. Women body builders even have a magazine dedicated to their pursuit, called *Muscle and Beauty*.

There is a dark side to the sport, however. Fejfar has seen women rapidly put on 30 pounds after winning a contest, "often by binging on junk food." Then there are the steroid drugs which competitors may take to enhance their muscles.

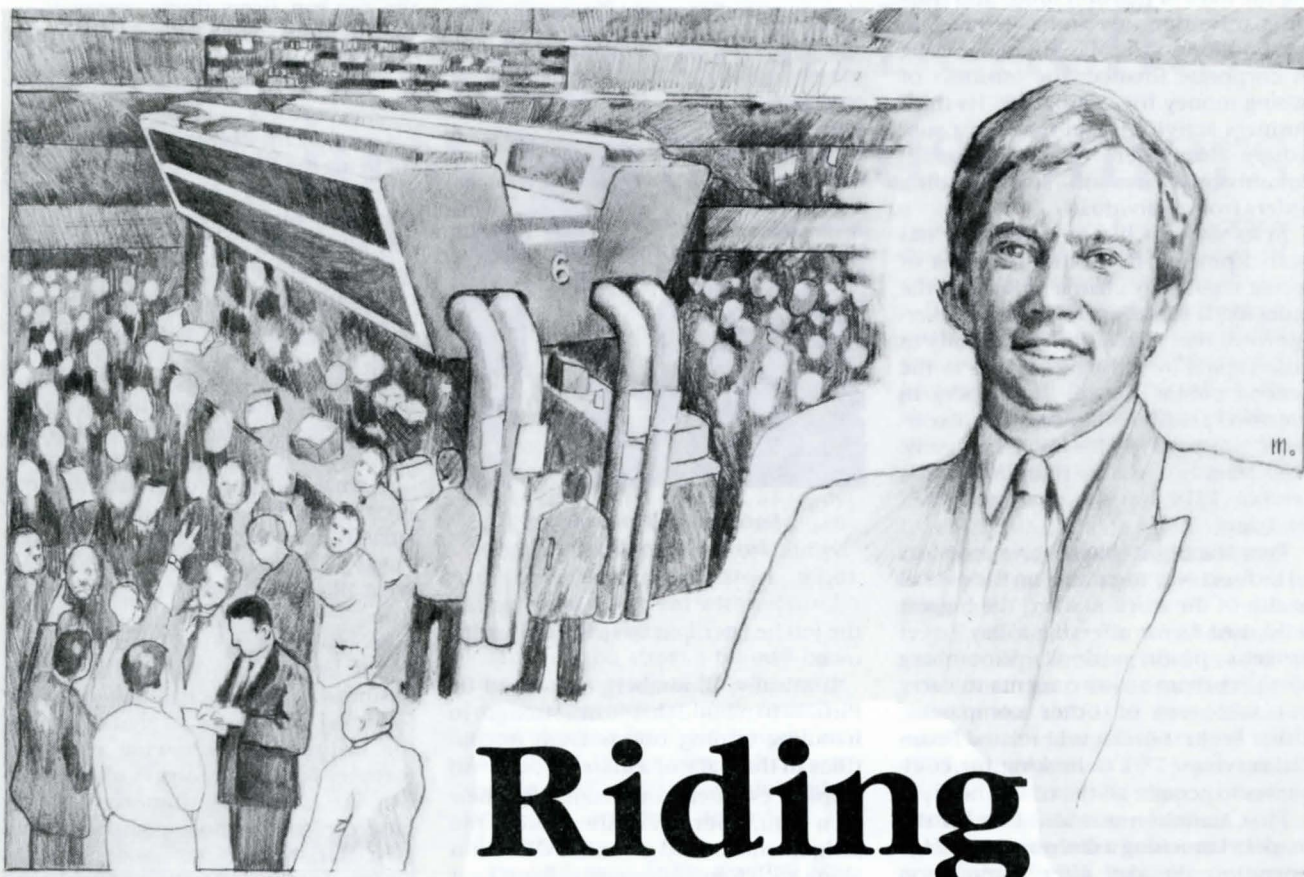
She is against this practice. "A side effect of these drugs is that women take on masculine characteristics. I'm not so interested in winning that I'll do anything. For me, it's just fun."

One international weightlifting judge and expert, Graham Fong, said in a recent newspaper interview that he was disturbed by the growing fanatical aspect of international competition.

"Most people take up bodybuilding to improve their physique," he said. "But to succeed at bodybuilding today, it appears a competitor has to undertake a number of decidedly unhealthy practices such as severe dieting, fluid deprivation and drug use."

Fong thinks the sport must actually lower its standards and reward people who train in a more natural fashion.

As for Fejfar, she is looking forward to entering this year's round of Canadian bodybuilding competitions in the fall. And she thinks she'll improve on her performance in 1985. "I know what to expect now and I'm better prepared." ■



Riding high on Bay Street

By Peter Leney

THE ONCE-STABLE WORLD of the Bay Street stockbroker has been juggled so much by takeovers and newly-emerging firms in recent years that scarcely a company name on "the street" today can claim to be more than a decade old.

Along with these changes, the brokerage industry has gone through fierce debates over ownership restrictions and deregulation of commissions it can charge the public for trading stocks. Now there are questions about how far brokers can expand the financial services they offer into areas traditionally reserved for banks, trust companies and insurance firms.

If a book were written on what makes adrenalin flow in this setting, Lawrence Bloomberg (BCom '63) could figure in every chapter. Bloomberg, 43, is a classic case of the entrepreneur who tired of working for others and departed with years of industry experience and contacts under his belt to create his own new company.

Bloomberg is the founder, chairman, president, chief executive officer and largest shareholder of First Marathon Inc., a firm which started from nothing in 1979 and has grown to rank tenth among the 60-odd firms in the brokerage business by the measure of equity capital invested. It employs 110 people and has operations in Toronto, Montreal, Calgary and Vancouver, with another office in Halifax on the way.

First Marathon is a major player in the cut-throat business of winning stock trading business from what brokers quaintly call "institutions", mean-

Lawrence Bloomberg started his own brokerage firm in 1979. Today it ranks 10th in the industry

ing the likes of pension funds and trust companies that buy and sell shares in large dollops. First Marathon is also big in corporate finance, the business of raising money for companies. Its third business activity is run through a subsidiary that offers "deep discount" commission rates on stock trading orders from individuals.

In its six-year life, the company has been a pioneer in making the most of recent regulatory changes affecting the industry. It is one of only three brokerage firms that seized the opportunity to raise capital by selling its shares to the general public, putting Bloomberg in the novel position of touting the investment potential of his own company. First Marathon shares trade under the symbol FMS on the Toronto Stock Exchange.

First Marathon's shares give investors an indirect way to gamble on the overall health of the stock market, the biggest wild card factor affecting a Bay Street broker's profit outlook. Bloomberg also sees them as instruments to carry out takeovers of other companies, either brokers or firms in related financial services. "We're looking for companies to acquire all the time," he says.

First Marathon was also first off the mark in launching a discount brokerage operation the day after commission rates were deregulated in 1983, ending the old monopoly under which all brokers charged clients the same commissions. Subsidiary Marathon Brown provides a trading service to sophisticated investors who know their way around the market and do not need investment advice. (See separate story)

First Marathon's track record makes entry into the Bay Street game look like a snap, but Bloomberg, a former marathon runner who still fits in early morning 10-kilometre runs to stay trim, was no novice in the business. His exposure started with summer work as a trainee analyst following the investment potential of companies in Sun Life's research department while studying at Sir George in the early 1960s.

Bloomberg then worked in research for Nesbitt Thomson for a few years before joining its institutional equity department, giving him his first introduction to those "institutions" that would later form the core of First Marathon's business. In 1975, he switched employers to become vice president and director of institutional equity sales with Pitfield Mackay Ross,



Lawrence Bloomberg
Instant gratification

the job he later quit to strike out on his own.

Ironically, Bloomberg was hired by Pitfield to rebuild that firm's strength in handling trading orders from institutions in the wake of a mass defection of employees intent on launching their own firm. Four years after taking the assignment, he led a similar defection along with four colleagues to form First Marathon.

"I was at a stage in my career where I wasn't getting satisfaction working for a big company," he says. "There was the frustration of the pace of decision-making and the lack of remuneration attributable to your own production. I thought I could build a firm where I could have a lot of fun and make a lot more money."

First Marathon benefitted from the start from the fact that those pension funds, banks, trust and insurance companies deal more with individuals than with "the house". From their previous experience, Bloomberg and his associates had a ready-made list of clients for the institutional equity business that formed the base of their new operation and still provides half of First Marathon's revenue.

"The institutions are there to deal with everyone who brings them good ideas and good service," says Bloomberg. "We knew them all."

First Marathon's talent for producing what the industry calls "good creative ideas" and delivering "block capability" have placed the company among

the top ten firms doing transactions worth more than \$100,000 on the Toronto Stock Exchange, a measure of its success in winning institutional trading business.

Good creative ideas is Bay Street talk for being the first to identify stocks that will rise in value. Bloomberg calls it a talent for "picking cherries off the tree. Any MBA or BA can analyse a company but it's another call to determine relative value. Beating the stock market is a question of determining relative value."

Block capability is the knack for hitting the phones and finding major market players who disagree with the client you are representing and want to buy what he wants to sell or sell what he wants to buy. This trading talent of amassing blocks of hundreds of thousands of shares for sale or purchase is what Bloomberg calls "the guts of the firm."

Bloomberg sees First Marathon's corporate finance and discount brokerage business as building naturally upon its founding occupation of trading stocks for institutions. Following company fortunes for big customers opened the way to identifying opportunities to raise capital for those companies and First Marathon counts about 50 deals worth more than \$1 billion in its short life.

Fees from this side of the business give you "a tremendous lift," says Bloomberg.

The discount brokerage operation was easy to set up because First Marathon already had an efficient stock trading capability in place for its institutional customers. "It was a natural addition to our existing business," says Bloomberg.

Future additions to the company will have to pass the same test of being complementary to First Marathon's current operation, Bloomberg says. While he has been discussing "acquisition opportunities" with two non-brokerage firms since last fall, Bloomberg is not a total convert to the notion of one-stop shopping that would erase all boundaries between the services offered by banks, trust companies, insurance companies, and investment firms.

"Experience in the U.S. has shown that insurance salesmen can't sell stocks and vice versa," he says. "I don't think one-stop shopping is going to be the sole method of delivery of financial

Rate deregulation benefits slow in winning customers

Almost three years after brokers were ordered to stop fixing commission rates in unison and start presenting a more competitive face to their stock-trading customers, the promise of better commission deals for investors has been largely unfulfilled.

Only three brokerage firms and one bank have emerged to offer the kind of savings on trading commissions that might have been expected from deregulation and competitive rate setting.

Moreover, only about 5 per cent of stock trading orders in Canada are going through these so-called discount operations, according to a rough estimate by Lawrence Bloomberg, a pioneer in the business through the Marathon Brown division of his First Marathon Securities Ltd.

Bloomberg is not complaining because he estimates Marathon Brown has half the business that does exist, with 6,000 clients and growing. But the fact is Marathon Brown is having to spend \$500,000

a year in advertising to attract customers to a business that should speak for itself: After all, it promises savings of up to 85 per cent over commissions charged by non-discount brokers.

The discount houses can offer these savings because of lower overhead costs, largely reflecting the absence of costly research departments employing analysts to study stocks and produce buy and sell recommendations. They are aimed at sophisticated investors who know what they want without needing a broker's counsel.

Most of the street's 60-odd brokers chose to retain their full-service research operations, and commissions charged by these houses are actually 10-15 per cent higher now than in April, 1983, when deregulation was ordered, according to Bloomberg.

He says most firms avoided setting up discount operations because it is a different kind of business of high volumes and low margins, and because it would conflict with their

existing retail sales force. Marathon Brown was able to take advantage of not having an existing sales team.

Bloomberg attributes the sluggish customer response to loyalties towards their traditional full-service brokers and suspicion regarding the ability of discounters to provide a quality trading service. "It's like people not wanting to switch from their dentist or doctor," he says. "A lot of people don't understand what discount brokering is and it's been a terrific educational process to explain it."

Still, Bloomberg is satisfied that the "concept is taking hold" and he points out that growth was initially slow in the U.S. after commission rates were deregulated there in 1975. An estimated 20-25 per cent of U.S. retail trading there is now done through discount brokers.

Discounting is the fastest growing segment of the U.S. brokerage industry, says Bloomberg, and "there's no doubt in my mind that we'll have the same experience. It's just a long tedious job to get established."

*First Marathon
keeps a small
company spirit
where people
can rise quickly
if they're good*

services. There's lots of room for niche players in the market."

Bloomberg likes talking about the "fun" of working with First Marathon and attributes much of the firm's success to retaining a small company spirit and attracting quality people. "We all make each other look better," he says. Salaries at the company are minimal and income is geared heavily to production. "It's an environment where people can rise easily if they're good. Instant gratification."

A lean operation also helped First Marathon stay profitable during 1984, a difficult year for the stock market that dragged many other brokers into the red. "We kept our heads down and worked hard," says Bloomberg. "Most other companies had a lot of overhead and there wasn't a lot they could do about it." First Marathon can claim it

hasn't lost money in any quarter since its founding, and a stronger stock market in 1985 gave earnings a good boost.

That should be heartening news to the company's public shareholders, who own about 30 per cent of First Marathon. The value of their investment has fluctuated widely since shares were first issued at \$5.25 in February, 1984. They subsequently fell to below \$3. But stronger stock markets came along to give a boost and by late January, investors were ahead with their shares trading around \$6.50.

After two decades in the investment business, Lawrence Bloomberg is no stranger to expressing confidence in the outlook for a company's shares. It's an easy step to speak about his own company.

"I think," he says, "that First Marathon has unbelievable potential." ■

A DAY — IN MAY — FOR CHILDREN AND FRIENDS OF ALUMNI

Academic and Career Advising Workshop

FOR JUNIOR & SENIOR HIGH SCHOOL AND C.E.G.E.P. STUDENTS

WHEN: FRIDAY, MAY 16TH & SATURDAY MAY 17TH
WHERE: LOYOLA CAMPUS

FRIDAY, MAY 16TH (Evening)

6:00 p.m. - 11:00 p.m.

— Registration & Get Acquainted Night
(music, theatre, etc. . .)

SATURDAY, MAY 17TH

9:00 a.m. - 9:30 a.m.

— Registration

9:30 a.m. - 10:15 a.m.

— Plenary Session

1) Transition From High School to University

“Establishing the proper C.E.G.E.P. curriculum”

2) Concordia's Admission criteria for non-Quebec students

10:15 a.m. - 10:30 a.m.

— Juice Break

10:30 a.m. - 12:00 p.m.

— Career Workshops. These workshops are repeated three times:

1) 10:30 a.m. to 11:00 a.m.

2) 11:00 a.m. to 11:30 a.m.

3) 11:30 a.m. to 12:00 p.m.

SATURDAY, MAY 17TH (Afternoon)

12:00 p.m. - 1:30 p.m.

— Lunch & Games

1:30 p.m. - 3:00 p.m.

— Information discussion with various Concordia Faculty on
University Programmes

3:00 p.m. - 5:00 p.m.

— Campus & Department Tours

REGISTRATION FORM — Please print clearly, cut out and send in.

CONCORDIA ALUMNI ACADEMIC & CAREER ADVISING DAY

NAME _____	AGE _____	SCHOOL _____	YEAR _____
ADDRESS _____		Will your parent(s) accompany you?	Yes ☐ Both ☐ One ☐ No ☐
TEL. _____		Would you like a campus tour?	☐ Yes ☐ No
☐ Transition From High School to University “Establishing the proper CEGEP curriculum”		Departmental tour?	☐ Yes ☐ No
☐ Concordia's Admission “Criteria for non Quebec students”		Will you be needing a room in residence?	☐ Yes ☐ No
CAREER WORKSHOP (Choose three, indicate 1, 2, 3 by order of preference)		If yes, would you prefer a single room?	☐ Yes ☐ No
☐ HEALTH SCIENCE Medical, Dentistry, Veterinary Medicine, Physiotherapy	☐ APPLIED SCIENCES Engineering, Computer Science, Research	Double room	☐ Yes ☐ No
☐ EDUCATIONAL/SOCIAL SERVICES Education, Guidance, Social Work, Psychology, Psychiatry	☐ COMMUNICATION Communication, Journalism, Public Relations, Creative Writing	(\$12.00 per person)	
☐ COMMERCE & ADMINISTRATION Accountancy, Management, Finance, Marketing, etc.	☐ THE ARTS Visual Arts, Performing Arts	Room to be shared with _____	

Please return this form before APRIL 1st, 1986 to:

Concordia University, Alumni Office, 7141 Sherbrooke West, Montreal H4B 1R6 • Tel. (514) 848-3823



Parting Words

Michael Sheldon steps down after 16 years warns Concordia to stay 'entrepreneurial'

By Minko Sotiron

MICHAEL SHELDON HAS BEEN in the thick of things at Concordia for the past 16 years. As executive assistant to former rector John O'Brien, he was the rector's agent in carrying out the many tasks and decisions involved in running a large university. He sat on countless committees, ranging from the Visiting Lecturer's Committee to the editorial board of this magazine.

In the process, he wielded considerable power and seemed to enjoy it. He also delighted in controversy and crisis. I remember times when the university public relations office would be agonizing over how to handle a crisis, such as

when Iranian students were fighting in the Hall Building, and it would be "good fun" to him.

Last December, Sheldon retired. Looking back in an interview on the occasion, he says he is most proud of his role in founding the Ombudsman Office and developing the university's code of ethics. He is also pleased with his efforts to support senior students by backing senior scholarships and the Centre for Mature Students.

Senior students, he believes, are especially important for the future because "in the year 2000, there will be more students over 65 than under 25."

On the university in general, Sheldon fears that Concordia is in danger of settling into a "corporation-like rigidity." To avoid this, he says, it should return to its "entrepreneurial roots" and concentrate on being a flexible institution where things can get done.

"Concordia's strength lies in its Montreal origins," he argues. "We are fundamentally a Montreal institution and should distinguish our function

from that of McGill, which is more a national institution. It's vital that the two anglophone universities have distinct functions."

Sheldon believes that Concordia has come as far as it has because it was less formal and rigid than McGill. Its flexibility allowed vigorous "entrepreneurs" to create dynamic sections of the university which dealt with specific community needs.

As examples, he points to Paul Fazio's Centre for Building Studies and Serge Losique's Conservatory of Cinematographic Art. "Most likely, such creations wouldn't be possible at McGill," Sheldon says.

The current lack of funding, he fears, is driving Concordia into imitating McGill, because graduate and research facilities receive "the lion's share" of support in times of tight funding. And this, he says, weakens Concordia's usefulness and proper function as a "community" institution serving the city's anglophone population.

"Concordia's great quality is that it is

Minko Sotiron is on leave from Concordia's public relations office. He has worked with Michael Sheldon for ten years.

open to part-time students, senior students and so on. The university should be less concerned with pure knowledge, as there already are enough such institutions. It should stick to being an applied school, since our strength lies in that area," says Sheldon, pointing to the excellent quality of the faculties of Engineering and Commerce and Administration.

Sheldon makes his point with a tavern metaphor: "You need a few steeples of excellence, but you also have to remember you're running the village tavern, and you're essentially a tavern-keeper, not a minister."

In reflecting on his years at Concordia, Sheldon still expresses misgivings about the 1974 merger between Sir George Williams and Loyola College. "Both institutions had distinct identities and strengths. The merger weakened some of these strengths and also gave the entire institution some of the founders' weaknesses." He cites the joint Arts and Science Faculty as an idea

that was inefficient and never worked.

On the positive side, he admits that the merger facilitated the creation of the "colleges", although that was "serendipity" and not planned.

Sheldon says he has no regrets — not even over the notorious shredding of an entire issue of *Concordia University Magazine* featuring an interview with Rosie Douglas of computer riot fame.

"Although it was John O'Brien's decision, I recommended the shredding of the magazine," he says. "This magazine is published to promote the university and not as a general source of information. To use it to feature someone who tried to destroy the university was asinine."

*Will he write
a satirical
novel about
Concordia?
'I regard it
as a challenge'*

This sensitivity to the university's image reflects a strong public relations emphasis through Sheldon's career. When he joined Sir George, he was primarily responsible for public relations. His duties were more administrative when he became O'Brien's executive assistant, but Sheldon still kept his hand in PR. He encouraged official university publications such as *The Transcript* and *Issues and Events* to be as informative as possible.

"I wanted to re-stimulate the intellectual environment after the computer riot," he recalls.

Sheldon's involvement in public relations began in an unusual branch of the discipline. After earning an MA at Oxford University in 1937, he was a captain in the British Army Intelligence Corp., specializing in "black" propaganda (broadcasting misleading news reports) against the Nazis in the Second World War.



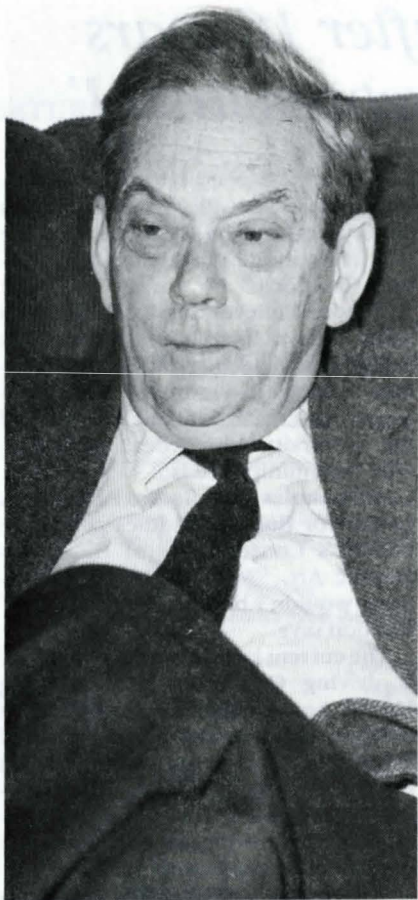
After the war, he became press attaché for the British Embassy in Brussels, and then a British European Airways press officer. He came to Montreal in 1948 and landed a job as assistant to the Bank of Montreal's public relations manager.

From there, he worked as staff supervisor of Bell Canada's editorial services, assistant to the manager of Smith, Kline & French, and then assistant to the principal at Bishop's University before coming to Concordia.

More recently, Sheldon has been involved with Alliance Quebec as a former chairman of its Policy committee and still serves as a member of the board. He intends to continue working for Alliance Quebec, and will also be doing promotion for the Centre for Building Studies.

Those of us who know Sheldon are aware that he writes novels on the side. Two of the four he has written, *The Gilded Rule* and *The Personnel Man*, involved satirical, unflattering looks at former employers, the Bank of Montreal and Bell Canada, respectively. Sheldon admits that some people at the Bank of Montreal never forgave him.

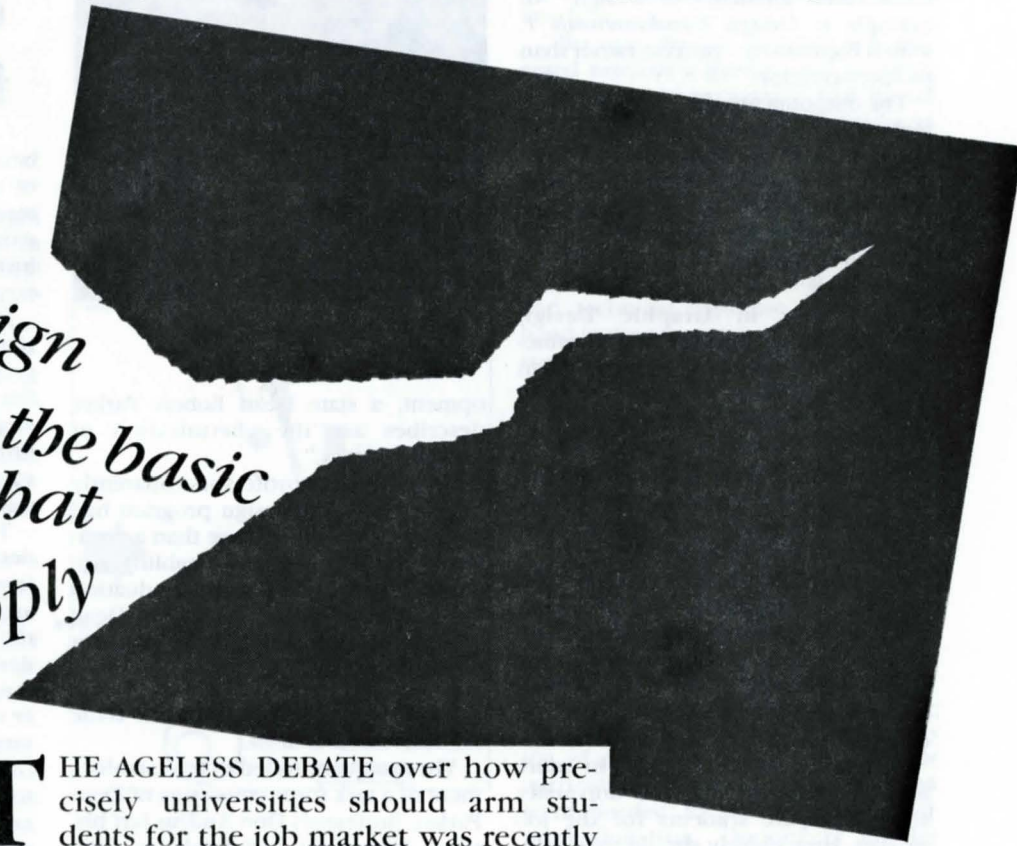
Given this record, will Concordia be the next target of his playful pen? Mysteriously, all he will say is: "I regard it as a challenge." ■



TRAINING OR KNOWLEDGE?

By Minko Sotiron

*Graphic Design
grapples with the basic
question of what
a university
should supply*



THE AGELESS DEBATE over how precisely universities should arm students for the job market was recently and dramatically played out within Concordia's graphic design department.

Amid strong differences of opinion, curriculum changes were set in motion to put more emphasis on broad theoretical knowledge in the graphic design field. Courses which focus on specialized technical skills will move aside.

Since technical courses are considered more "job-related," their demise was not welcomed by many students in the graphic design department, a popular division of the Fine Arts faculty which last year granted diplomas to 55 students. ►

► Faculty for the most part found itself on the other side of the question. It was a task force of Fine Arts professors which recommended boosting the so-called theoretical content of the three-year program. Students protesting the curriculum changes charged that Faculty was ignoring their professional needs upon graduation.

The new curriculum, to be phased in over three years, features courses stressing the experimental and non-commercial elements of design. An example is *Design Fundamentals I*, which focusses on "process rather than product creation."

The outgoing program's emphasis on technical instruction is reflected in courses such as *Materials & Techniques*, *Methods of Visual Presentation*, dealing with working drawings, scale models and "mock-ups"; and *Display Graphics*, concentrating on typography.

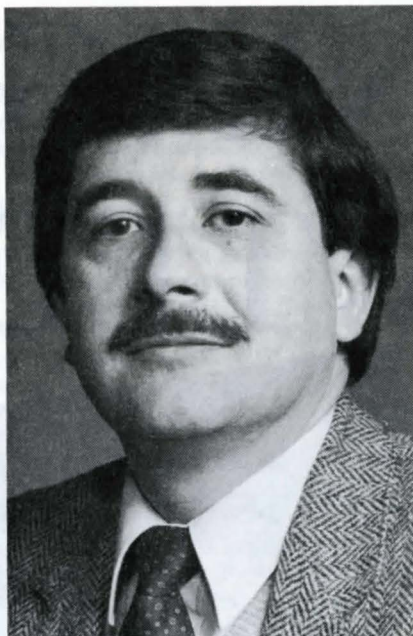
The furor in Graphic Design involved much bitterness and name-calling. The department chairman resigned and Fine Arts Dean Robert Parker put a trustee in charge. Shorn of detail and invective, however, the debate over the direction and nature of the Design curriculum was a living example of the timeless question of the university's role in society.

Tension over theory versus job skills goes way back in the history of universities. In medieval times, students paid professors only if they were pleased with the lectures. At the heart of most disputes was the issue of how relevant courses should be to the "real world."

Today, the issue is posed in more prosaic terms of how the university should prepare students for the job market. How closely should their education be geared to giving them the precise skills they will need on the job? Should universities supply more general knowledge, leaving it to industry to fill in the day-to-day skills?

These questions arose in the Graphic Design department two years ago when a group of students protested that a professor's teaching was too removed from the practical world of professional design. As the debate over the course's content intensified, it provoked broader discussions over the substance and intellectual direction of the whole design program.

It turned out that many of the Fine Arts faculty were dissatisfied with the program's exclusive and narrow devel-



Dean Parker
Not a trade school

opment, a state Dean Robert Parker describes as "the ghettoization of design students."

Many Fine Arts professors apparently believed that the design program had developed into little more than a vocational training program enabling students to step directly from graduation into jobs in the design industry. Dean Parker and others thought the program had departed from the proper function of a university.

"We are not meant to be a trade school," said the dean.

These objections led to the establishment of a task force consisting of Dean Parker, professors Don Andrus (art history), John Kelly (printmaking), John Locke (cinema and photography) and Alfred Pinsky (painting and drawing). Its mandate was to examine the design program and, if necessary, recommend changes.

After a year of written consultations with design department members, the president of the Design Students Association and external design professionals, the task force issued a report concluding that the department's program had evolved in a manner "inappropriate" to undergraduate education in a university context.

The task force judged that "entry into the marketplace, rather than the stretching of the imagination and the development of the intellect, had

Task Force wanted stress on imagination rather than entry into the marketplace

become the principal pedagogical goal of academic programs in the department." It recommended changes that would stress imagination and creativity instead of the prevailing emphasis on acquiring technical skills.

Its recommendation is best summarized by a suggestion to change the graphic design department's name to the Department of Design Art, thus emphasizing the art component of the program. "We want to encourage innovators and thinkers, not technicians," said task force member Locke.

The task force report underlined the desirability of students recognizing the interdependence of design, the fine arts, humanities and sciences. It said the program should see to "the student's acquisition of the history of theory and practice in this field, together with an understanding of contemporary critical issues and innovative practices. (The student) should be equipped to be tomorrow's leader in design, rather than simply a follower of commercially fashionable style."

A task force recommendation to phase out the Bachelor of Fine Arts (BFA) Honors degree in graphic design was key to obtaining a more general and intellectual education, according to Catherine MacKenzie, trustee of the graphic design department. "Most design students chose this option, and because it was a 72-credit program, it was highly structured with too much emphasis on gaining technical skills such as paste-up and typography."

Echoing this concern, Dean Parker said the narrow focus of the Honors option isolated design students from "the wider intellectual offerings of the university. We want them to consider themselves more as Fine Arts students

Students asked why change was necessary when 80% of them got jobs after graduation

► than primarily design students."

Both Parker and MacKenzie thought the program was too much like an extension of the three-year CEGEP course. MacKenzie remarked on the lack of intellectual content. "We were concerned that students were untutored in the developments and issues of design, and possessed little theoretical awareness." She feels the 52-credit requirement of the new curriculum will help by offering students a wider choice of electoral subjects outside the strictly design field.

"We want the students to have a portfolio of ideas rather than highly finished products," MacKenzie says. She is especially proud of a new feature called the Design Art Colloquium, which should broaden the awareness of design students.

"The colloquium will present outside artists and designers who will discuss the major problems confronted in the profession. This will enable students to be conscious of the issues that concern professionals," she says.

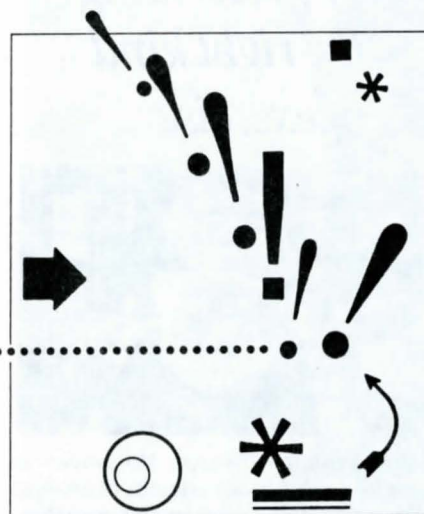
The opposite side of the question surfaced when the task force recommendations were submitted for approval at a Faculty Council meeting last May. Strong objections were voiced by the Design Students Association (DSA), backed by some professors in the department.

The dissenters worried that the new curriculum would lack relevance to the marketplace and that students would be less prepared to nail down jobs upon graduation. Led by DSA president Dominique Poitras and vice-president Jacques Daviault, the students fought the curriculum changes all the way to

the October Senate hearings that gave them the green light.

Poitras fired the first salvo at the May Faculty Council meeting when she expressed concern that the proposed changes would jeopardize the department's high reputation in the design world. She argued that "a generalist approach to the program is not realistic in today's highly segregated field of design."

Poitras said that one needs both creativity and technical ability to render ideas on paper. "A design program which does not stress both of these would be doing the students a great disservice," she said. Noting that 80 per cent of design students got jobs after graduation, she wondered why the task force felt change was called for.



The question of jobs was foremost in the eyes of students and came up again and again. DSA media officer Bryan Board was worried about the marketability of skills students will develop in the new program. "I feel sorry for students coming into this program thinking they will get a job after," he said. "They won't."

Buttressing the DSA's position, a poll reported in the student newspaper *The Concordian* reported that 90 per cent of the students were happy with the program as it was and did not wish it to be changed so radically.

Not all the faculty liked the changes either. Part-time instructor Richard

Wilson can't understand why a good program was changed and asked: "What are students going to do when they come out of university? Go on welfare?"

Design professor Louis Hamel deplored the absence of a design department member on the task force, charging that this impugned the professionalism of the staff. Later, in an interview with this magazine, he challenged the assumptions and assertions of the task force.

"Because the old program was oriented towards a professional purpose does not mean necessarily that it was not creative," he said. "You can be as creative in a commercial situation as you can in a more purely artistic one."

Hamel said that CEGEPs were not doing a good job preparing students technically, and he was forced to teach those skills. He believes that creativity and technical expertise go hand in hand in the education of a good design student. He predicts that the department will suffer from declining enrolment as a result of the changes.

Despite the protests, the curriculum changes were approved by the university Senate last October, with the Concordia University Students Association dissenting in support of the DSA. The changes will be phased in over three years so that current students will be able to complete their studies under the old curriculum.

In the end, the differences were a matter of degree. Parker and MacKenzie said they were not against the teaching of professional skills in the new curriculum, but still felt that changes were needed to produce a broader professionalism. Opponents of the changes admitted there were problems in the old program, but argued that minor changes could have saved it.

Parker and MacKenzie are confident that the new program will remain popular and continue to attract energetic, motivated students. DSA vice-president Daviault is sceptical and feels the program's popularity will fade. "These changes represent the latest swing of the pendulum," he said. "We'll be swinging back again."

So who's right? It's obvious that the issue has not been resolved to everyone's satisfaction. And it's equally certain that this will not be the last time the question of the university's relationship to society will be raised. ■

Change your body Change your mind

NAME ANY SPORT OR PHYSICAL activity and Concordia professor Jim Gavin can talk at length on how it affects a person's mental health.

Take jogging. Gavin says that the painful expression seen on a jogger's face has less to do with fatigue than with unpleasant thoughts brought on by the "linear" nature of the activity.

Jogging takes no concentration so the mind is free to wander. "You start to talk to yourself in negative ways," he says. "You get all sorts of nasty home movies showing in your head."

Dance is another story. It takes mental concentration and the steps, leaps and circular movements are good for your state of mind. "Dance is a positive piece of bodywork. It interrupts negative thought processes," says Gavin.

Squash and basketball are also positive. They are very distracting and call for "good movement forms".

Swimming is good because it "repat-terns your breathing". But keep in mind that the sport develops a top-heavy body. "Swimmers become inverted triangles," he says. "They're good at reaching out in the world, but they're not as stable in terms of feeling rooted in the earth."

Gavin's observations come from a professional lifetime of pondering how physical movement or "bodywork" can be used as a therapeutic tool in helping people cope with the ravages of stress.

One of the courses he teaches as a professor in Concordia's Department of Applied Social Science deals with movement as a treatment for psychological problems. "It operates on a deliberately simplistic basis," he says. "Change your body, change your mind."

Gavin plans to devote a sabbatical next year to writing a book tentatively titled *The Psychotherapy of Exercise*:

*Psychologist
Jim Gavin
treats stress
by prescribing
the right kind
of exercise*



Way to Health Through Movement. It will be an ambitious attempt to analyse the psychological treatment possibilities of a long list of sports and physical activities including swimming, running, dance, weight training, tennis, football and hockey.

Gavin calls it developing a "taxonomy of exercise movement which is appropriate treatment for psychological conditions. I'm trying to bridge the gap between the language of movement and the language of psychology."

Along with his psychological training, Gavin brings an extensive first-hand knowledge of sport to his deliberations. He was a competitive swimmer in high school and college in New York City from 1956 to 1964 and also did yoga, weight training, cycling, jogging and aerobic dance.

More recently, he added Nautilus training to his repertoire. Nautilus is a

system of using weights and pulleys to exercise each set of body muscles individually, and he says it has given him the strength to better his high school performance in swimming 50-yard sprints. He's 43 today.

Gavin spent years studying the effects of stress in various occupations such as the airline and mining industries before coming to Concordia in 1980 as the university's foremost expert on stress.

Apart from the opportunity to learn French, he was attracted by the hands-on philosophy of the applied social science department and the Centre for Human Relations and Community Studies. He is program director at the Centre, which trains group leaders for community organizations helping the unemployed, divorced and parents with problem teen-agers.

The department and the centre are not guided by the publish-or-perish syndrome, he says. "We're all practitioners here."

For Gavin, this offered a chance to apply his movement theories in his private psychology practice. He figures he has a 75 per cent success rate in helping people bounce back from stressful situations such as fear of heights or depression caused by unemployment.

Working with unemployed executives on the West Island, Gavin often counsels speed walking as a way out of depression. "It gets them back into some routine and works on their body image. Self image is very related to body image," he says. As an added attraction for the unemployed, speed walking does not involve paying fees to join a health club.

Gavin defines stress broadly as "any demand made on a person to cope, react or perform. It's an umbrella concept that covers a wide range of problems in living."

While Hans Selye is the best-known name in stress, Gavin feels Selye limited the field by looking only at the effect of stress on a person. Gavin has the more pragmatic goal of curing a person's stress-related mental disorder by prescribing "appropriate movements" that will dispel the stress.

His fascination with "bodywork" as a cure for stress dates back to college days when he wandered into a modern dance class by mistake and decided to enroll. Before long, he came to see a correlation between the freedom of movement of the dancers and a certain mental freedom and sense of well-being.

"I noticed that they didn't think in ruts," he says. "It struck me that the right kind of movement might lead to changes in the way a person thinks."

As an example, he describes jogging as a "linear" activity that by its nature traps the jogger in obsessional thought patterns while trying to sort out life's problems. Put the jogger in a dance class with its circular movements and a different thought pattern emerges that may be better for the person's mental health.

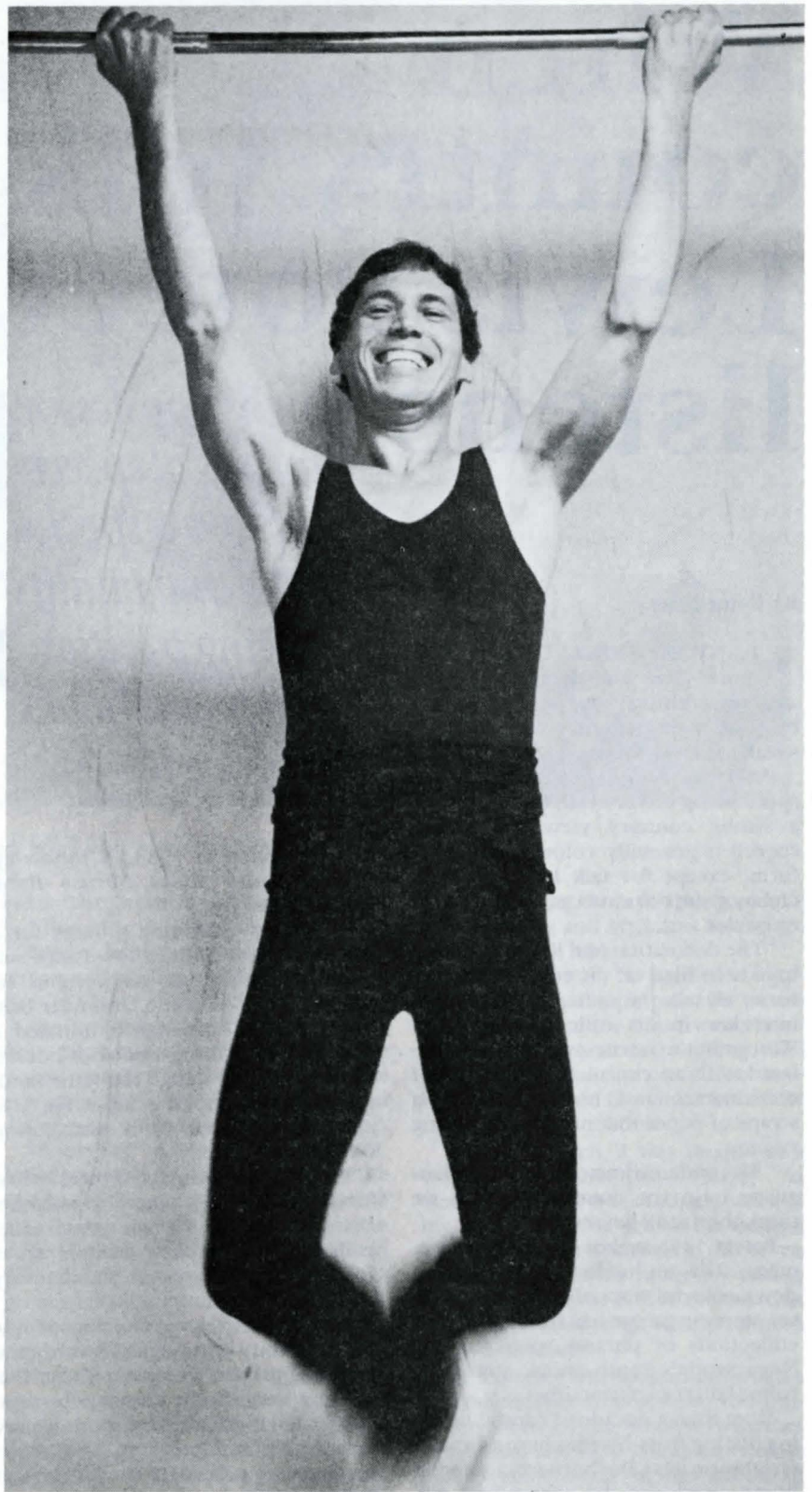
But Gavin warns that selecting the appropriate movement therapy involves avoiding activities that may reinforce neurotic behavior in certain individuals. An overachiever who hasn't exercised in years would probably just put his body under more stress by plunging into jogging with a passion.

Even free-form dancing could be harmful. "It may be too expressive for a person who has uncontrolled emotions," he says.

Gavin speaks of stress almost as an alien force that invades the body and resides in its muscles and organs until the right kind of "bodywork" can expel it.

Apart from exercise, Gavin's prescription for coping with stress involves eating right and adhering to rituals. "Under periods of stress, we tend to reinforce dysfunctional behavior. We smoke more, drink more, and eat more junk food or no food at all."

Gavin doesn't claim to be a pioneer in bringing bodywork into psychological practice, but he does bring a special enthusiasm to the job. "I've seen what it can do," he says. "So it's a real passion for me." ■



Gavin in movement: 'I've seen what it can do'

Steve Simon

When country folk talk Lewis Poteet listens

By Peter Leney

IF ANYONE THINKS CITY TALK is more alive and interesting than conversation heard around the potbelly stove of a country store, let him speak to Lewis Poteet.

Poteet, an associate English professor specializing in Victorian literature, has a strong contrary view that urban speech is generally colorless and uniform, except for talk heard in such clubby groups as street gangs and hockey circles.

"The decoration and joy of speaking have been filed off the edges in the city so we all talk the same," he says in an interview in his office at home on Westmount's Greene Ave., a room cluttered with an enormous collection of dictionaries and boxes containing scraps of paper that make up his filing system.

"We underestimate how rich language is in the country because we think they're all hayseeds."

Poteet, 45, makes no such judgement. His enthusiasm for tracking down colorful ways of talk at the country store or garage has resulted in two collections of phrases spoken along Nova Scotia's South Shore, stretching from Halifax to Yarmouth.

More than a decade of careful listening, dating from his purchase of an old farmhouse near Shelburne as a summer home, produced the expressions collected in the *South Shore Phrase Book*,

*English professor
says rural speech
displays a special
color and vitality
lacking in cities
and he has books
to prove it*

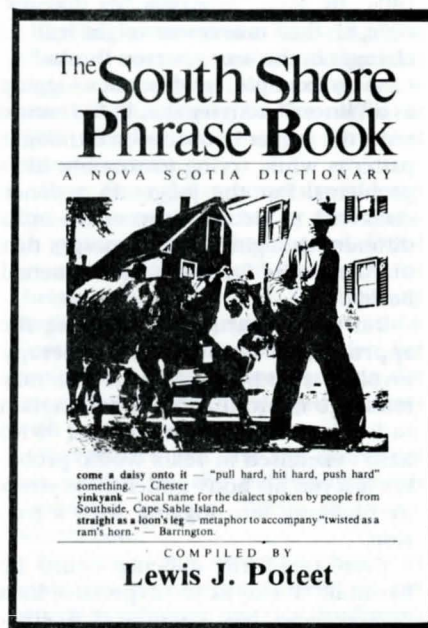
first published in 1983. A follow-up *Second South Shore Phrase Book* appeared last year.

He is now gathering phrases for a similar book on Eastern Townships language, working out of a cabin he recently built on some land near Lennoxville. And son Aaron initiated a project of compiling a book of hockey expressions and slang. The father-and-son team are looking for a big U.S. publisher to give them distribution throughout the U.S.

The hockey book is Poteet's first foray into the city, where the blanket charge of colorless urban speech is set aside because hockey insiders are a group apart with speech habits every bit as lively as country talk.

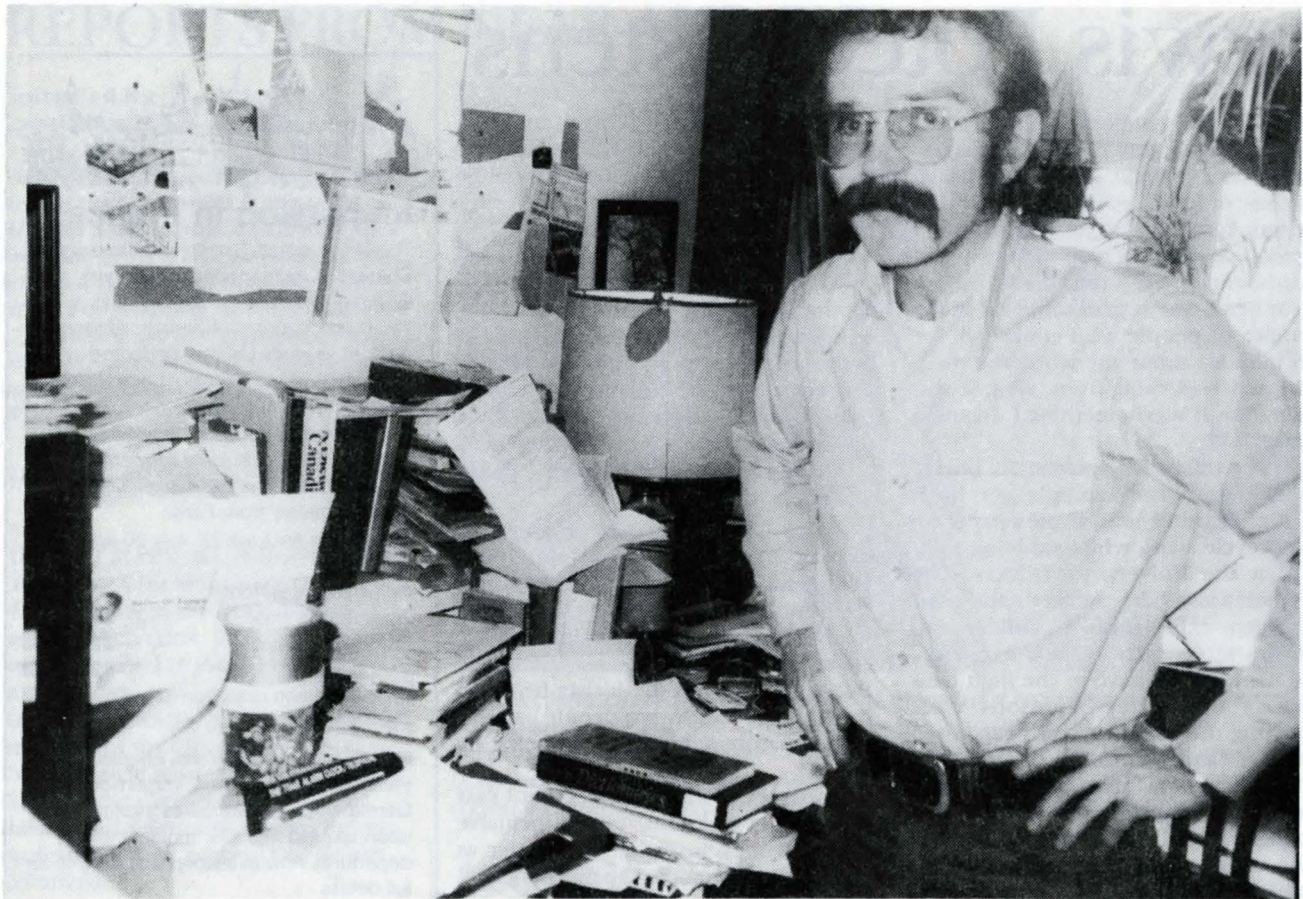
As with street gangs, hockey people are constantly bringing new words and phrases into use to replace those that become commonly known, he says. "Language in urban sub-groups is used for display and bragging, but secret words always get out so you have a built-in vitality."

The first Nova Scotia book has been a



reasonable success with 4,000 copies sold in four printings and a royalty cheque for \$200 coming in "a couple of times a year," but Poteet has bigger hopes for the North America-wide appeal of the coming hockey book. "I think Aaron's going to pay his way through university and I'm going to get a Porsche out of it."

The Nova Scotia books gather the colorful talk of a population whose ancestors include a Loyalist stream from the U.S. together with German settlers concentrated in Lunenburg. They present a mix of local proverbs, curse words, names for flora and fauna and words that derive from the logging and fishing activities of the region.



Peter Leney

Poteet at his workstation: Hockey phrase book may earn him a Porsche

These are folk who admonish you to "fish or cut bait" when you're trying to do two things at once, who are "out with the Captain" when they're punishing a bottle of Captain Morgan rum, who qualify a yes by saying instead "I imagine," and who may reply "Finest kind" when asked how they are. A seagull, to be blunt about it, is dubbed a shithawk.

Poteet does for Nova Scotia's South Shore what others have done in compiling dictionaries of Newfoundland and Prince Edward Island talk. The cause is also strong in the U.S. One of the many dictionaries on Poteet's bursting shelves is a recently-released \$50 volume of American regional English, a book that despite its bulk covers only words from A to C.

"I share goals with the whole local history movement," says Poteet. "My work came along at the right time because of the whole interest in roots in North America over the last 10-15

years. The question is, what is here that is different from what's over there."

Poteet brings a strong romantic streak to his phrase collecting, which rises to a fever pitch in the introduction to his first phrase book. Lamenting the homogenizing impact of radio and television on urban language, he describes city speakers as being disinherited and exiled from an earlier rooted existence.

"Some say," reads the introduction, "that (this exile) goes right back to the Garden of Eden, from which we were all expelled by an angel with a two-edged flaming sword. (...) But people in the country have generally been dispossessed less recently, and they hang on longer to old ways of living, and especially of speaking."

Poteet's love of spoken language, and his reference to the Garden of Eden, stems from a childhood following a missionary father to South Africa and around the U.S. Southwest preaching fundamentalist religion for the Church

of the Nazarene. Born in Oklahoma, he learned Swazi and Afrikaans by the age of ten in South Africa.

Back in the U.S., he dazzled congregations as a boy Gospel preacher traveling throughout the Southwest, combining his natural story-telling skill with the material that came from having read the Bible five times before he touched any other book.

"In our church, I was treated as a wonder of nature," says Poteet. "In many ways, that was the high point of my life." When he got to his father's bible college in Oklahoma, however, disillusionment with the money-raising side of religion led him to abandon religious studies and finally choose English literature.

He has since learned Latin through a correspondence course from the University of Arkansas, studied two years of German and New Testament Greek, picked up Spanish on the streets of Mexico, and learned a lot of Old and

Lewis Poteet listens

► Middle English while doing his PhD.

Armed with this mix of languages, Poteet takes delight in tracking down origins of phrases and words that intrigue him. "I do a lot of work with etymology, walking around the roots of words, and boy, is it fun," he says.

"When I was at grad school, I met a number of people who could talk for ten minutes about any word you mention, where it came from, what it was related to. It was something I dreamed about."

Poteet traces his interest in phrase collecting to the example set by a younger brother, who wrote a paper on motorcycle slang while studying folklore at the University of Texas. The brother was a biker himself, and used his own experience to collect and explain terms such as "ape hangers", the name bikers gave to the high handlebars on Harley-Davidsons after rejecting the manufacturer's suggested name of "angel wings".

That kind of search through the streets for colorful talk inspired the deliberately informal style of Poteet's own work. Avoiding tape recorders and questionnaires, he calls himself a participant observer. "I figured I could get plenty of stuff just by listening and jotting things down."

This easy-going method contrasts

with regional speech analysis as practiced by the science of linguistics. Poteet feels that the linguist's more formal approach is too limiting to bring out the full flavor of what is said.

For one thing, he laments the concern of linguistics to seek a scientific footing by rigidly demanding a certain minimum usage of a regional phrase before recognizing it. "I'm not as concerned as linguists are with the statistical distribution of terms," he says. "For me, a language item is an available item if five or ten people speak it in a single village."

Poteet is aware that his looser frequency requirements may invite mistaking an individual's inspired one-liner for a regional speech item, and that he may be charged with what he calls "linguistic ambulance chasing". But when pressed, he insists he must have heard at least two people use the phrase before anointing it as being in use.

"I just try to make the net that I cast as wide as possible, to be inclusive rather than exclusive, and to notice as many things about language as I can," he says. "Linguists by and large are bound by a set of limitations and miss the joy of language, the way in which people play with language." ■



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MONTREAL-AREA ALUMNI EVENTS CONTINUE

Fresh from a successful first semester of overflow events, the Concordia Alumni Association started its second session Thursday, February 13. Under the leadership of Assistant Director of Alumni Affairs, Carolishca Locas, the events are:

A. EVERYDAY LIFE SEMINAR SERIES:

February 13	Managing Conflict
February 20	Stress Management
February 27	Personal Time Management
March 6	In Sickness And In Health
March 13	Meetings — Not Another One!

B. DEMYSTIFYING YOUR BUSINESS & PERSONAL LIVES

March 11	Computers And Your Business
March 18	The Stock Market
March 25	a) Business Insurance, Group & Pensions b) Why Life Insurance?
April 1	Introduction To Investment Real Estate
April 9	Commercial Banking, Loans & Services

An invitation to these events was mailed out to some 29,000 alumni in the greater Montreal and Eastern Townships areas.

REPORTS FROM NEAR AND FAR

Compiled By
Carolishca Locas, BA'84

Please note: All graduates are members of the Concordia University Alumni Association. Those who first enrolled in SGWU or Loyola are also enrolled in either of these associations. For purposes here, graduates of '75 onward are designated as members of Concordia classes, graduates before '75 as members of Sir George Williams or Loyola classes.

SIR GEORGE WILLIAMS

'58

HERBERT MARX, BA, was re-elected Liberal MNA for Montreal's D'Arcy McGee riding in the December Quebec provincial election. He was appointed justice minister in the Bourassa government.

KENNETH CRAIG, BA, is 1986-87 president of the Canadian Psychological Association. He is also editor of the *Canadian Journal of Behavioral Science* and a psychology professor at the University of British Columbia.

'60

BARRY SILVERMAN is a partner in the CA firm of Wolkove, Silverman, Golfman.

'63

SANDOR LANYI, BSc, has been appointed vice-president and controller of CP Rail.

CAROLINE J. THOMPSON, BA, is research coordinator of the University of Pittsburgh's clinical psychology department. She is working on her doctorate in educational psychology at the same university.

DONALD H. TWINER, BCom, has been appointed president and chief operating officer of Carling O'Keefe Breweries of Canada Ltd.

'68

MICHEL J. TANGUAY, BA, has been appointed commercial director, eastern region, for Stelpipe, a division of Stelco.

ROBERT TURGEON, BCom, has been appointed president of Trans Quebec and Maritimes Pipelines Inc.

'69

GERALD BURKE, BA, recently became a senior partner in the Montreal law ►



CHRISTMAS CHEER: Some 65 alumni attended a reception and joint alumni board meeting held Dec. 10 at the Loyola Faculty Club. The event was an occasion for board members to discuss policy with one another and greet some of the new Class Officers. Pictured above is Loyola Board member Bruce English (right) welcoming new Class Officers Ian Amos and nephew John English.

Activities

TORONTO'S CONCORDIA ALUMNI Association continues to be active on all fronts. Vice-president John Harrison led a telephone blitz to up-date records in late January and the following events recently took place or are on tap:

On Feb. 21, a very special Chinese New Year dinner raised funds for the Capital Campaign. It consisted of ten courses and was followed by a variety show. Organized by the Chinese Concordians of the Toronto chapter, the event raised about \$5,000 for the Alumni Division of the Capital Campaign.

On March 9, a family ski day is planned at Horseshoe Valley. March 21 is the date of the annual wine-tasting to take place in the Charbonnel Room of St. Michael's College. On May 7, the traditional spring wrap-up, our annual meeting, will take place at the Royal York.

THE OTTAWA CHAPTER renewed its activities last Nov. 20 when some 50 alumni and friends gathered at an informal reception at the Carleton University Faculty Club. Guest speaker was

Gary Richards, director of alumni affairs, who brought graduates up to date on Concordia happenings.

On Feb. 21, some seventy-five alumni and guests gathered at the National Arts Centre for a get-acquainted wine and cheese party followed by an evening of Beethoven, Scarlatti, and Shostakovich. Spring plans call for a boating excursion and professional development seminars.

THE CHINESE CHAPTER of Concordia's alumni association in Hong Kong is alive and well and counts over 300 members. Herbert Ip, chairman, reports that 1985 was an active social year with BBQ dinners, disco nights, sports meets, a Christmas ball, and dinner receptions for visiting Concordia dignitaries.

Looking to 1986, Ip said the association's "prime objective is to promote the fellowship of Concordia graduates as well as the interest of the university itself. We intend to work harder to shorten the distance and maintain a much closer relationship between the university in Montreal and the Chinese chapter in Hong Kong."

► firm of Legris Lefebvre Boissé & Benoit.

RONALD T. HAND, BCom, has been appointed president and chief executive officer of Brown's Linens Ltd.

'70

ANDRE VALLERAND, BA'67, MA'70, was elected Liberal MNA in Quebec's December provincial election and was named Minister of Small Business, Industry, Commerce and Tourism.

'74

SERGE DE GAGNE, BCom (MBA'78), has been appointed vice-president and benefits director of Hébert, Le Houillier Inc., a firm offering actuarial, group insurance and pension plan services.

LOYOLA

'49

BRIAN O'NEILL, BA, was recently elected president of St. Mary's Hospital Foundation.

JOHN L. PEPPER, QC, BA, was elected vice-president and secretary of St. Mary's Hospital Foundation.

'50

MARCEL SICARD, BEng, BSc, has been named chairman of Tecsult International Ltd., a consulting engineering firm.

'54

GERALD LAFRANCE, QC, BA, has joined the Sherbrooke area law firm of Monty, Coulombe, Pepin, Fecteau, Fournier, Gilbert, Landry & Associates as a senior partner.

'62

LUC-CLAUDE HENRICO, BCom, has been appointed to his third term as president of the Federation of Quebec CEGEPs.

'63

RICHARD GERVAIS, BA, has merged his knowledge of government, the petroleum industry and communications to help found a new company, Savoie, Gervais, Frenette & Partners Inc., communications and marketing consultants.

'65

MICHEL DAIGNAULT, BCom, has been named president of Vidéotron Ltée, a cable television company. He is also on the board of directors of Groupe Vidéotron Ltée.

'70

J. PIERRE BRUNET, BCom, (Queens

MBA'72), has recently completed the requirements for a PhD in administration from the Ecole des hautes études commerciales in Montreal. He continues to teach business policy and strategic management at Concordia.

PAUL DELLA PENNA, BSc'70, LLB, has been named vice-president, group, with the Montreal Life Insurance Company.

'71

BRIAN EDWARDS, BCom, has been named first vice-president, marketing, with L'Industrielle — Services Techniques Inc., a firm specializing in computer products.

'72

GEORGES-T. LABELLE, BCom, has been named vice-president, finance, and treasurer with the Guarantee Insurance Co. of North America.

'74

ALLEN COLPITTS, BCom, is senior accounts manager, world corporate banking, with the Royal Bank of Canada.

CONCORDIA

'75

JACQUES CHAGNON, BA, has been elected Liberal MNA in the Quebec National Assembly for the Montreal-area riding of Saint-Louis.

JOSEPH MELOUL, BSc (MSc'76), is a founding partner in the St.

Laurent-based firm Mux Lab Inc., a high tech manufacturer in the computer/telecommunications field.

KEVIN P. SHERIDAN, BCom, has been appointed director of the life, health and group insurance division of Rothenberg and Rothenberg, a retirement planning consulting service.

'76

GERRY McKEE, BA, has moved from Ottawa to Toronto where he is now account manager for CJCL radio.

BOB CHESTER, BSc, is working in Calgary as Upjohn Company's medical science liaison for the Prairie provinces.

'77

MARIANA ANTONIADES, BA, is a detective inspector with the Office of the District Attorney in New York City.

'78

JOHN ANTONIADES, BSc, works as a pacemaker technologist for a company called CardioCare in Forest Hills, New York.

ANDRE R. DESMARAIS, BCom, has been elected to the board of directors of Bombardier Inc. He is vice-president of Power Corp. of Canada, and president and director of Gesca Ltée,

'79

MOLLY KNOLL, BA, is co-ordinator of the early childhood care department in the careers section of Vanier College, St. Croix campus.

'80

NEIL FINESTONE, BCom, works in Los Angeles as an investment advisor with Financial Network Advisory Corp., specializing in estate, pension and investment planning for small business and closely-held companies.

'81

SIMON BATCUP, BCom, now lives in Toronto and works as a senior internal auditor for Canadian Pacific Ltd.

PIERRE CHAYER, EdCert, has been named director of the Decarie Agency of Alliance Mutuelle-Vie.

JACKIE PAULINE DILLON, BA, is a social worker with the Children's Aid Society of the city of Kingston and Frontenac county. After leaving Concordia, she earned a social work degree at McGill while working as a volunteer at the Montreal Neurological Institute and the Royal Victoria Hospital.

EMILIO IMBRIGLIO, BCom, has been appointed to the faculty of management at McGill University.

MATTHEW MCCARTHY, BCom, is an account executive with Moore and Schley, Cameron and Co. a member firm of the New York Stock Exchange.

EARL D. ROBERTSON, BCom, has been appointed eastern regional manager for Learning International (formerly Xerox Learning Systems).

'82

JUDITH E. CARRUTHERS, BA, has been teaching at Carleton University and working on her MA thesis entitled *Linguistic Approaches to W.O. Mitchell*. She also edits the advertising catalogue issued by Renouf Publishing Co. of Ottawa, a distributor of government publications.

In the May, 1981 issue of *Concordia University Magazine*, she described her experiences as a divorced mother of two returning to university after 15 years out of the educational system. VOULA COCOLAKIS, BA (MBA'84), is marketing manager for Jean Pierre Cosmetique in Toronto.



► WENDY WALLACE, BA, has completed her Masters in education at U.N.B., specializing in guidance counselling.
'83

STANISLAUS EHIRIM, BA, is a PhD student in economics at University College of Swansea, Wales.

GERALD PEDROS, MFA, had a show of recent works at the Saidye Bronfman Centre from Dec. 3, 1985 to Jan. 16, 1986.

GAIL ELLEMENT, BCOM (MBA), is working in Bahrain as special products analyst with American Express International Inc.

INGRID VAN WEERT, BA, is in her final year of law school in Toronto.
'84

JANET ELAINE MRENICA, BA, has been co-owner of Auto Ecole Park Avenue Inc., a Montreal driving school firm, for the last year. She is also the proud mother of a first son, Jean-Sébastien Mrenica-Robillard, born last July 27.

BO RZESZUTEK, BCom, is comptroller at Little Princess Children's Wear Inc. of Montreal.
'85

RAY SMITH, MA, won the 1985 New Press Award for his short novel *The Continental*, which appeared in the recently-published *New Press Anthology #2*.

KEVIN SPREEKMEESTER, BA, has put together a course in video production which he will teach under the auspices of the Lakeshore Regional School Board.

BIRTHS

LARISSA JANE GIRVEN, a daughter for Ludmilla Palczewska, BA'80, and Doug, born December 13, 1985.

MAXWELL TODI, a first child for Joanne Moller Todi, BA'79, and Alan Todi, BA'79, on Nov. 1, 1985, in Brampton, Ont.

DEATHS

DOM JEAN ANSELM MATHYS, OSB, Loyola BA'28, at St. Benoit du Lac on Oct. 23, 1985.

FATHER JOHN P. RYAN, Loyola BA'29, at St. Catharine's, Ont., on Nov. 1, 1985.

PAUL KUTTNER, SGW BA'64 at Halifax on Nov. 2, 1985.

NORMA MacDONELL, SGW BA '71, at Ottawa in November, 1985.

GENE E. MILLER, SGW BA'71 at Montreal on Aug. 9, 1985.

Any news?

Do you have any news you would like to share with fellow graduates? Or a story suggestion? If you have, please send a note, or fill in the form below. The address is—

Concordia University Alumni Association

1455 de Maisonneuve Blvd. West

Montreal, Quebec H3G 1M8

We will publish your information in a coming issue.

Name _____ Campus/Yr./Fac. _____

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Would you like to be involved in alumni work in your region? _____

May we publish the news of your gift to the university in a donors' report? _____

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Loyola Alumni Association Inc. celebrates its 80th birthday in 1986 . . .

The tradition continues



John Hackett
President 1906 and 1916



George Vanier
President 1910-1912 1920-1922



Harry Hemens, Q.C.
President 1965-1966



Don McNaughton
President 1966-1967



Dr. Bob Brodrick
President 1961-1965 1976-1977





A number of events are being planned in 1986 to celebrate the 80th anniversary of the Loyola Alumni Association. A special mailing will take place shortly to the full Loyola Alumni family. The kick-off event will be the opening dance at the Ritz-Carlton chaired by Past-President Don McNaughton, Chairman of the Board of Governors, Concordia University.

THE LOYOLA ALUMNI ASSOCIATION
requests the pleasure of your company
at a dinner dance
in honour of the
80TH ANNIVERSARY OF THE LOYOLA ALUMNI ASSOCIATION
On Friday, April eighteenth 1986
at seven o'clock
Oval Room
Ritz Carlton Hotel
Montreal

R.S.V.P. before April 1st
 Loyola Alumni Office
 7141 Sherbrooke St. W.
 CC-324
 Montreal, Quebec
 H4B 1R6
 tel: (514) 848-3823

dress regulation
 Semi formal
 \$75 per person



Loyola Alumni Association Inc. of Concordia University, 7141 Sherbrooke St. W., Montreal, Quebec H4B 1R6 • Tel: (514) 848-3823

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From the Archives



WINTER CARNIVALS OF OLD: Carnival queen and friends pose before the ice palace in the photo above, thought to be from the Sir George Williams carnival of 1947. At the right are two heavily-disguised revellers at the 1972 Loyola carnival. The sleigh ride below is an undated shot from a Sir George carnival, with Henry Hall, his wife and Sam Madras in the front row from the left. Anyone who can identify faces in these pictures is invited to contact Nancy Marrelli at the Archives, 1455 de Maisonneuve Blvd. West, Montreal H3G 1M8. The phone is 848-7775.



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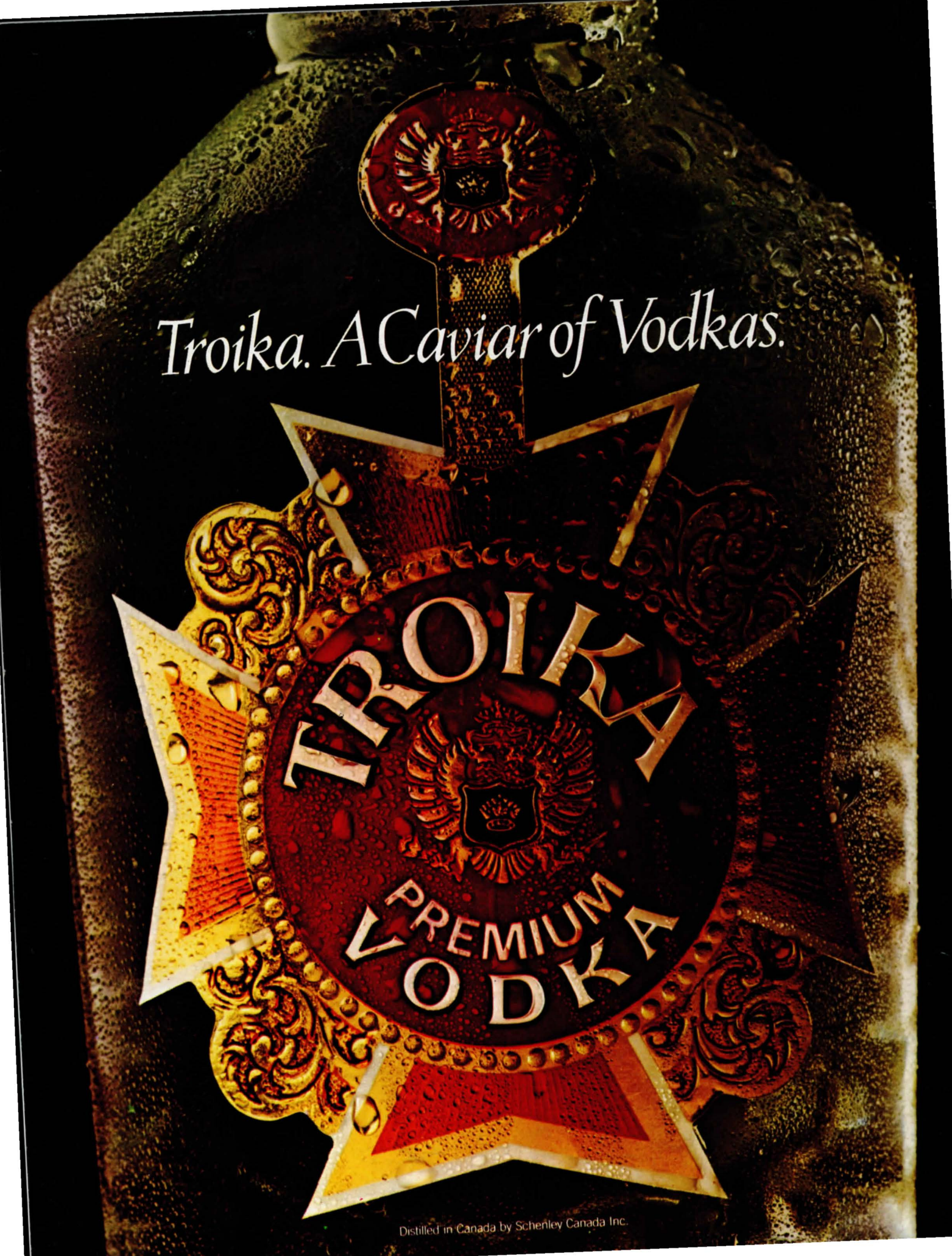
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A close-up, artistic photograph of a Troika Premium Vodka bottle. The bottle is covered in condensation droplets, giving it a textured, metallic appearance. A large, ornate label is centered on the bottle. The label features a dark red background with a large, stylized gold star. Inside the star, the word "TROIKA" is written in large, bold, gold letters, with "PREMIUM" and "VODKA" below it in smaller gold letters. The label is surrounded by intricate gold scrollwork and a small crest at the top. The overall lighting is dramatic, highlighting the textures of the bottle and the label.

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